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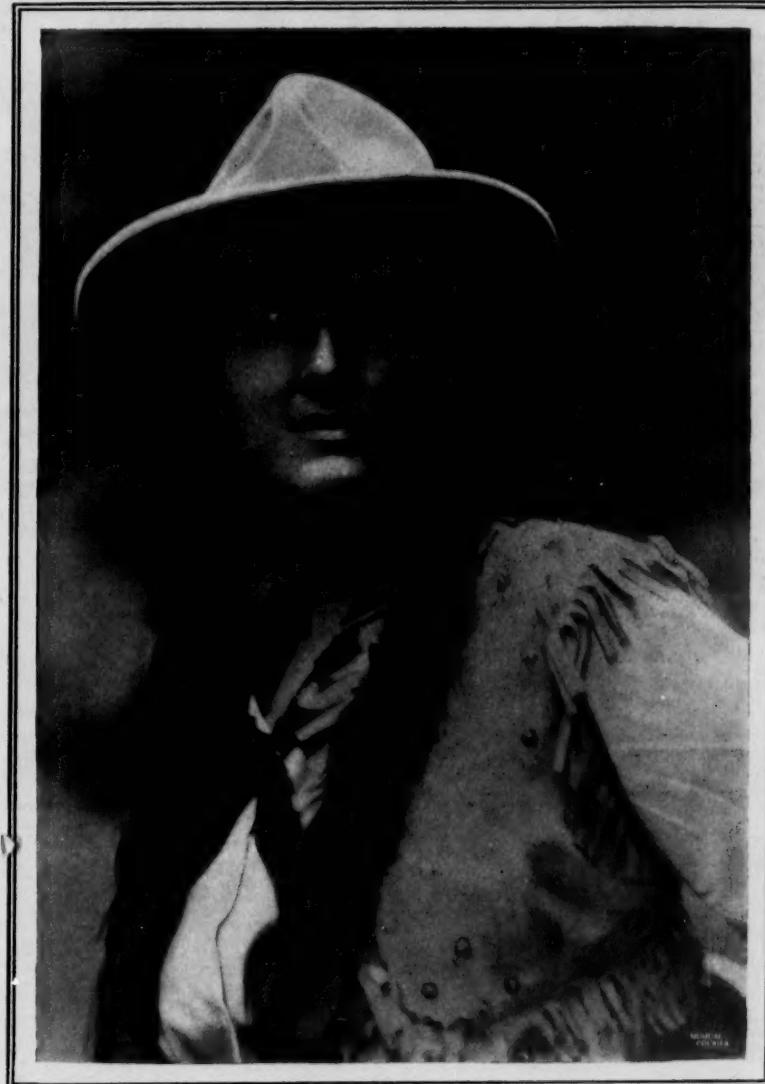
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VOL. LXXII.—NO. 17

NEW YORK, THURSDAY, APRIL 27, 1916

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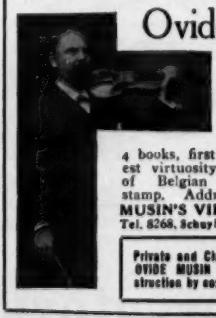
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MUSICAL COURIER

VOL. LXXII.—NO. 17.

NEW YORK, THURSDAY, APRIL 27, 1916.

WHOLE NO. 1883.

TEN OPERA COMPANIES FOR AMERICA NEXT SEASON

Almost a Dozen Lyric Companies Preparing to Invade the Music Field—Opera to Be Given at All Prices and in All the Leading Tongues—Activity from New York to Los Angeles—Some of the Plans

When it comes to optimism, first prize for the highest and most persistent grade belongs to operatic impresarios. Previous to the season just ending there has only been one man, Fortune Gallo, who has regularly and consistently made money out of opera in this country for a series of years. The Aborn brothers might perhaps also be classed with Mr. Gallo. They, too, have come out ahead in the operatic game, though their seasons have been shorter and their territory less extensive than that covered by Gallo and his San Carlo Opera Company. The season just finished by the Aborn company in Brooklyn is said to have been the most successful visit ever paid by it to the neighboring borough. The coming month will see three Aborn companies in the field at once, one in Baltimore, one in Pittsburgh and one in the Bronx. Since the holidays the Boston Opera-Pavlowa organization has made a great deal of money. So far as our information goes these are the only three operatic organizations in the United States which have shown a balance on the right side of the ledger.

The fact that all three of these companies have really been able to make money this past season seems to arouse that spirit of optimism mentioned above in the bosoms of other impresarios. It looks now as if there were to be a much larger number of operatic companies in the American field next year than ever before.

First, of course, the Metropolitan Opera Company, with Giulio Gatti-Casazza at the head and the usual list of guarantors behind him.

Second, the Chicago Opera Association, Cleofonte Campanini, director, also with its list of guarantors.

Third, the Boston Opera organization, of which Max Rabinoff is the managing director and which has made an enviable artistic reputation for itself in its first season now coming to a close. Next season it is to be known as the Boston-National Grand Opera Company. Mme. Pavlowa will again be associated with it.

Fourth, C. A. Ellis' "All Star" organization, which is announced for a five weeks' tour of the Middle West in October and early November of this year.

Then Fortune Gallo will again be in the field for his regular season of thirty odd weeks with the San Carlo Grand Opera Company; in addition to which a section of his company plays a seven weeks' season on the Chautauqua circuit this summer, the first time that grand opera ever has been included in the Chautauqua courses.

It also is reported that the Aborns, encouraged by the unusual success with which they are meeting this spring, will have companies in the field nearly the entire season next year instead of in the spring only.

In California L. E. Behymer and his associates, who recently managed a five weeks' season in the principal cities of that State, have incorporated under the name of La Scala Opera Company, and are understood to be laying plans for a much longer season next winter.

This makes seven separate operatic organizations already practically assured for the season 1916-17. In addition to these, another impresario, Braccali, is planning to go on the road with a company, the nucleus of which he already has at hand, having just finished a successful season in Cuba. Braccali is an impresario hitherto unknown to the United States, but one who has been active in South and Central America and in the West Indies for a number of years past. He attracted particular attention to himself through his famous production of "Aida" at the Pyramids of Egypt a few years ago. Another company which has been doing well in Cuba this winter is that formed by the impresario Singardi, and it is understood that he also has designs upon the United States for the first part of next season. Finally, there is the report, briefly mentioned in last week's MUSICAL COURIER, of a new company to be formed in Boston with Hugo Gorlitz as business manager and Sir Thomas Beecham for musical

director. This project, however, appears to be somewhat vague in its outlines up to the present time.

A particularly interesting rumor is that of the possibility of a visit to the United States during the coming season of a troupe from the Opéra Comique of Paris. It is a fact that Gheusi, director of that institution, had been interested with a former Boston Opera impresario in the arrangement of such a tour. Through some hitch in the plans the expected financial support was not secured. But at the present moment another impresario than the former Bostonian is looking into the project and if the proper backing can be secured a visit from the French artists is quite among the possibilities, for Director Gheusi himself is heartily in favor of it.

It is quite likely that three or four of the projects mentioned above will never advance beyond the stage of being projected; but even at that, the United States, in the coming season, will have an opportunity to see more opera than it has ever witnessed before and the impresarios an opportunity to learn to what extent the American people are really interested in opera. It is safe to predict that if any one of them starts with the idea of attempting to charge adequate prices for inadequate representations, he will rapidly learn that our public is by no means so unacquainted with operatic standards as might be imagined.

PHILADELPHIA TO HAVE THE HONOR OF AMERICAN PREMIERE OF THE "ALPINE" SYMPHONY

Leopold Stokowski Will Conduct Strauss' Much Discussed Newest Symphonic Work at the Academy of Music in the Quaker City on Friday and Saturday of This Week

Strauss' "Alpine" symphony appears at last really destined to have its first American production. It is announced for a pair of concerts, which the Philadelphia Orchestra, Leopold Stokowski, conductor, will give Friday afternoon and Saturday evening of this week, April 23 and 29.

It has been a case of "button, button, who's got the button," ever since the beginning of the season. The New York Philharmonic Society announced that it had the right to the first American production and that it would take place in January of this year; but when the time came there was a statement to the effect that all the orchestral parts had not been received, owing to the unkindness of the English embargo, and that it would be impossible to do without them.

The Boston Symphony Orchestra also distinguished itself in connection with the "Alpine" symphony by announcing that the work could not be given in Boston owing to the impossibility of obtaining the large number of extra horn players demanded by the score. This was due to the fact that the Boston Symphony is a non-union organization and, though there were plenty of extra horn players in Boston, they were all union men and would not play with the symphony.

About a month ago the management of the Cincinnati May Festival issued the statement, which was printed in the MUSICAL COURIER and widely mentioned in the daily press, that the first American performance would take place during the Cincinnati Festival, the work to be played on May 4 by the Cincinnati Symphony Orchestra, under its conductor, Dr. Ernest Kunwald.

And then ten days or so ago the managers of the Philadelphia Orchestra announced that, by purchase duly made early in the season and bound by contract with the certified American agents of Strauss' European publishers (in this case Lückhardt of Leipsic and not Fürstner of Berlin, who owns most of the Strauss works), the rights for the first American production had been secured, rights which are to be exercised on Friday of this week. Possession is nine points of the law in this case as in all others. If the work is actually produced at the Philadelphia concerts this week—and there is no reason to believe that it will not be, as the Philadelphia management has the excellent habit of keeping its promises—it seems that the question as to who really had the right of first production will be settled in an eminently practical manner.

NEW YORK MAKES RADICAL MOVE IN ITS SCHOOL MUSIC

The Metropolis to Permit Its High Schools to Count Private Music Instruction as Credits Toward Graduation

It will be good news to those interested all over the country in the question of public school music to learn that hereafter the high school students in New York City are to receive credit toward graduation for instruction in music received outside the schools. Recognition of such experience was authorized for the first time by the Board of Education at its meeting of April 12, 1916, when it voted "to amend the high school general course by adding optional courses in music and by allowing outside private music instruction, for which credits may be given toward graduation to a maximum of twenty-five points additional to music now required in the first and second years."

The committee on studies and text books submitted a report from the board of superintendents detailing the manner in which such credits might be gained. According to the superintendents such credits may be gained as follows:

(i) By adding, in the second, third and fourth years, to the elective subjects now offered in the general course of study, the subjoined subjects upon which regents' examinations are given: Chorus singing and rudiments of music (two regents' counts), four points dictation and melody writing (three regents' counts), six points; history of music and appreciation (four regents' counts), eight points; elementary harmony (three regents' counts), six points; music form and analysis (four regents' counts), eight points.

(2) By allowing credit for work under private instruction, either in voice, pianoforte, organ, instruments of the symphonic orchestra, or advanced harmony and counterpoint, after satisfactory tests and examinations given by the school instructor and approved by the principal—eight points.

Provided:

(a) That not more than twenty-five points toward graduation be allowed for elective courses and private instruction;

(b) That no such credits be allowed until the regents' examination in chorus singing and rudiments of music be passed;

(c) That evidence satisfactory to the principal of the school shall be given by the parent or guardian as to the number of hours of regular practice or study, and by the private instructor of the number of lessons given and the work accomplished; that the amount of practice and of results accomplished shall be duly attested in writing by the parent or guardian and by the private instructor;

(d) That no pupil shall be eligible for credit in music through private teaching in either of the subjects mentioned in (a) who has not previously received a minimum of instruction equivalent to that specified in the syllabus in music for secondary schools of the New York State Department of Education, respectively, as follows:

Voice—Second grade.

Piano—Grades one, two and three.

Organ—One year's work.

Violin—Grades one and two.

For eligibility for credit for instruction on other orchestral instruments the pupil must first have the ability to play a part for each instrument in the school orchestra to the satisfaction of the assistant teacher of music.

(e) That not more than four points be granted in any one year for private instruction, nor before the second year.

The committee on high schools and training schools approved the foregoing resolutions on January 25, "with the understanding that no additional expenditure be incurred in putting the optional courses into effect." The committee on studies and text books concurred in the action of the committee on high schools and training schools.

One of the members of the Board of Education is Ernest F. Eilert, president of the Musical Courier Company.

MME. CALVÉ STILL SENSITIVE

Prima Donna Chastens Ribald Audience Which Mistake Pathos for Fun

In the San Francisco Chronicle of April 11 appears the story that Mme. Calvée was singing a French song there the day before in vaudeville when some of the audience misunderstood its pathos and laughed. The diva's shock was so great that she stopped singing, sank into a chair and had the curtain rung down. Moral: Sing in English.

What's the Loss?

"Already," writes Robin H. Legge in the London Telegraph, "some changes have come upon the musical life through the war. Where nowadays can a German band be heard in London?"

LUCILE LAWRENCE'S CAREER BEGAN IN EUROPE

Notable Triumphs for American Girl Abroad—To Make First Important New York Appearance in Verdi's "Requiem," June 4, at National Open Air Festival at New York Polo Grounds

Lucile Lawrence, whose picture appears on the front cover of this issue of the *MUSICAL COURIER*, is one of those American artists whose careers have been made mostly on the other side of the water and who in consequence are better known in some other land than in their native one.

She began her professional career as a member of the Metropolitan Opera Company, singing with that organization and coaching in Europe. She refused an increase of salary and a flattering promise of important roles in order to gain European experience. She studied Wagnerian operas at Bayreuth, followed by a brilliant debut at Breslau.

Success there brought alluring offers for other German engagements, but not wishing, as the German custom is, to bind herself for a long term contract, she went to Italy, making her debut there as *Tosca*. Her triumph was immediate and lasting. Eight months later she sang *Donna Anna* to the Don Giovanni of Battistini, world famous baritone, at Florence. She was at once engaged to sing *Tosca* and *Leonora* in "*Trovatore*." From that engagement came one for the May Festival at Prague, again with Battistini, and only a previous engagement prevented her from going to Petrograd with him for a season there.

Tito Ricordi and Puccini selected Miss Lawrence to be the first American interpreter in Europe of the American role, "*The Girl of the Golden West*." Her triumph in this was so sensational that she became known as a specialist in the part, singing it in a dozen different theatres. She was the dramatic soprano of the Henry Russell season at Varese in Italy during the Verdi centenary, singing *Aida* nine times in two weeks. Her latest engagements, and, artistically and financially, her greatest successes, were at Venice and Rome during the season of 1914-1915.

On her arrival in this country in the fall of 1915, Miss Lawrence experienced the same difficulty in becoming acclimated to New York, after a long absence, that has been experienced by many of her fellow artists. She was ill much of the season and not able to accept several flattering offers, both in operatic and concert work, which were made her. She is now fully recovered and will make her first important New York appearance as the leading soprano soloist in the huge open air performance of Verdi's "*Requiem*," which is announced for June 4 at the Polo Grounds under the direction of the National Open Air Festival Society, with Louis Koemmenich as conductor.

Miss Lawrence will be very active in professional musical life next season, and her manager, Mrs. Herman Lewis, Inc., already has a number of important engagements in view for her.

Miss Lawrence is a brunette of statuesque appearance and has a rich, full soprano voice, characteristic of one of her personality. She is undoubtedly destined to become as well known here as she has been for several years past in Italy.

Eurydice Chorus Gives Unusual Program Assisted by Well Known Musician

A concert notable in the annals of even the Eurydice Chorus of Philadelphia was that given on Wednesday evening, April 12, at Horticultural Hall, Philadelphia. It was the second concert of the thirtieth season and the tonal quality of the ensemble, the excellent phrasing and unusually fine diction of the chorus speak well for the steady upward trend which is the aim of the society and its conductor, Arthur D. Woodruff.

Under Mr. Woodruff's baton the chorus sang "*Deck We the Pathway*," from Schumann's "*Paradise and the Peri*," and "*The Omnipotence*" of Franz Schubert. Four composer-conductors, Dr. George W. Chadwick, Victor Harris, Dr. Horatio Parker and David Stanley Smith, were present and conducted the choral singing of their compositions. Especially enjoyed was the "*Invocation to Saint Cecilia*," by Victor Harris, whose energetic wielding of the baton called forth enthusiastic applause. In the "*Greek Pastoral Scenes*" of Horatio Parker, which is dedicated to the Eurydice Chorus, the choral had the assistance of Emma F. Rahl, soprano, and Susanna Dercum, contralto. Especially delightful was the singing of the latter, whose work elicited much favorable comment in the recent productions of the Mahler eighth symphony given by the Philadelphia Orchestra. David Stanley Smith was represented by Four Lyrics and George W. Chadwick by "*Silently Swaying*," both of these being dedicated to the Eurydice Chorus.

Others who assisted in making this concert's program one of varied interest were Elizabeth R. Dickson, mezzo-soprano; Dorothy Johnstone-Baseler, harpist, and George Pownall Orr, baritone. These artists were heard in works

by Handel, C. Villiers Stanford, Fauré, Ravel, Melbruck, Paladilhe, Reger, La Forge, Oglesby, Homer and Chadwick.

An account of the concert would be incomplete without a mention of the masterly piano accompaniments of Ellis Clark Hammann.

At present the officers of the chorus are: President, Louise F. Benson; vice-presidents, Mrs. Alexander J. Cassatt and Mrs. Leopold Stokowski; treasurer, Marie W. Paul; assistant treasurer, Mrs. John Barnes Townsend; assistant treasurer pro tem, Frances W. Bailey; secretary, Mrs. B. Franklin Rittenhouse; assistant secretary, Mary Grubb Smith; librarian, Bertha Montgomery, and assistant librarian, Alva Sergeant.

JOHN McCORMACK AT BROOKLYN

Irish Tenor Calls Out Usual Big Attendance and Enthusiasm at Academy of Music

A month in Greater New York without a concert by John McCormack would be an unusual event indeed. April is to have three visitations by the genial Irish tenor. April 9 he sang before a huge audience at Carnegie Hall; April 23 he again delighted his many admirers who gathered in the Brooklyn Academy of Music, and next Sunday, April 30, he is to sing in the Hippodrome, which, according to reports, has been practically sold out throughout the past week. After a person has been to a number of these concerts and has seen the vast numbers who invariably fill every seat in the audience proper and on the stage and then overflow into every available inch of standing room, then he begins to have some idea of the immense popularity which this delightful artist has attained.

Last Sunday evening's concert, which was given under the auspices of the Visitation Alumnae, was no exception in point of attendance, the beauty of the McCormack voice and the enthusiasm which resulted from each of his offerings. His program opened with the "*Aubade*" from "*Le Roi d'Ys*," by Lalo, and the finale of the third act of "*La Bohème*." These two ambitious numbers served to show his worth as a singer of unusual dramatic ability and kindled a desire to hear him in the Puccini work, which is an opera in which he has scored decided success.

Never to have heard John McCormack sing the beautiful "*Ave Maria*" of Schubert is to have missed a real treat, a fact to which those in the audience at this concert are willing to testify. Scarcely less beautifully sung were Schumann's "*Spirit Presence*," Rachmaninoff's "*When Night Descends*" and "*Devotion*" (Strauss).

A McCormack concert without Irish folksongs would be like a performance of "*Hamlet*" with that individual absent, and for this occasion the singer chose to give four arrangements by Hughes. These were "*Norah O'Neale*," "*The Next Market Day*," "*Kathleen O'More*" and "*The Light of the Moon*," each sung in the delightful fashion which is one of Mr. McCormack's valuable attributes.

His final group included "*The Bitterness of Love*" (Dunn), "*Her Rose*" (Gallup) and Burleigh's "*The Pool at the Third Rosses*." In addition to his program numbers there were the usual number of encores, most of which were old favorites.

Donald McBeath played Mozart's menuet and the same composer's "*Deutscher Dance*," Svendsen's "*Romanza*" and the delightful "*Aus der Heimat*" of Smetana. The artistic growth of this young artist has been steadily upward, and his work on Sunday evening once more proved his worth as a serious and ambitious musician.

A whole article might easily be written in praise of the splendid accompaniments of Edwin Schneider, who, as usual, was at the piano. His work is of inestimable value in the artistic whole of a McCormack concert.

Morris Gabriel Williams Directs

Two Important Choral Concerts

Erie, Pa., April 19, 1916.

Under the direction of Morris Gabriel Williams, the Rubinstein Club gave another delightful concert in the Hotel Lawrence on Thursday evening, April 13. The choral numbers included the spinning chorus from Wagner's "*Flying Dutchman*"; "*Song of the Volga Boatman*," Russian folksong; "*Ave Maria*" (Luzzi); "*Shepherd Cradle Song*" (Mathews), and Johnson's "*Come Where the Roses Bloom*." Mr. Williams has achieved noteworthy success in the training of this chorus, as was shown by the excellent ensemble work which marked the entire program. Especially delightful were the "*Ave Maria*" and the Wagnerian chorus, although the Russian folksong, with its naive charm, pleased the enthusiastic audience.

On this occasion the soloists were Mabel E. Decker, Mrs. Lamont Feist, Mrs. C. G. Binney, Winnifred Pleets and Mary B. Walker, who sang numbers by Dell' Acqua, Saint-Saëns, Sinding, Bauer, Verdi, Rogers and Barnes. Lois Berst, Myrtle Work and Isabel Patterson were the accompanists of the evening.

DIAGHILEFF BALLET RUSSE PRESENTS "NARCISSE" IN NEW YORK

First American Performance of Mythological Novelty Danced to Tcherepnin's Music, Which Is Exotic in Character—Final Week Promises Nothing New

The only novelty presented during the third week of the Diaghileff Ballet Russe season at the Metropolitan Opera House was "*Narcisse*," a mythological poem in one act by Leon Bakst, the scenery and costumes also by M. Bakst, the scenes and dances arranged by Fokine and the music by Tcherepnin. It was originally announced for Thursday evening, but the Diaghileff Ballet seems to have the habit of not doing things on the date originally announced, and it was finally presented on Saturday evening. This was the first performance of "*Narcisse*" in America.

The story is the familiar one. *Narcisse* sees his reflection in a pool of water, falls so much in love with himself that he forgets all other loves, sinks into the pond and is drowned, a narcissus arising above his burial place. This brief story is padded out to make a forty minute ballet by the introduction of Greeks and shepherds and a most peculiar group of some sort of fantastic green animals, which may have been lizards or frogs or whatever else. The ballet opens with a fantastic dance of these green creatures. Then there is a bacchanale of the Greeks and shepherds, in which *Narcisse* joins. When this is over, *Narcisse* is left alone on the scene and discovers his own beauty. Notwithstanding the blandishment of a group of charming young ladies, who would have distracted most any of us mortals away from the doubtful attractions of a swamp, *Narcisse* returns to his first love—himself—and his second love—said swamp—and sinks in the morass; whereupon the narcissus slowly rises out of the same trap into which *Narcisse* has disappeared while the green creatures look on in dumb astonishment. The scenery and costumes are exquisite. The bacchanale, first cousin to the one in "*Cleopatra*," is a wonderfully beautiful riot both in color and movement. Nijinsky's dancing is, as usual, the last word in terpsichorean art, although not free from that touch of feminism which for many people is a detrimental factor in all his work. The one really inartistic thing which the ballet has shown is the final appearance of the narcissus arising from the pool in which *Narcisse* has sunk to his death. In Paris the narcissus was a beautifully made artificial flower, but here—it is understood on the insistence of M. Nijinsky—he himself appears as *Narcissus*, his face forming the center of the flower, with huge white petals around it and his body draped in green cloth to represent the stem. Now no matter how closely draped, M. Nijinsky is altogether too broad to suggest anything like a flower stem of reasonable dimensions, and his face, surrounded by the huge petals, recalled nothing so strongly as one of the effects achieved by the Coney Island photographers whose clients thrust their heads through a hole in the cloth to be photographed with ridiculous bodies attached. Instead of being beautiful the effect was irresistibly comical.

Supporting M. Nijinsky were Mme. Klementovitch as the leading bacchante. She danced superbly and in view of the costume which she wore it may be truly said that she was "all right from the feet up." Mme. Tchernicheva looked interesting and pantomimed expressively as a dusky Echo, while Mme. Sokolova (a young Boetian) and Mmes. Chabelska and Nemtchinova (two nymphs) were also excellent.

Tcherepnin's music is very exotic in character. There are the characteristic rhythms and melodies which one has now learned to expect in the ballet music of the Russian school. Many of the effects are extremely beautiful, but on the whole the score seemed to lack the vigor and the superb brilliance of orchestration to which such men as Glazounow and Rimsky-Korsakoff have accustomed us.

Aside from "*Narcisse*," the week had nothing of special interest. M. Bolm's return to active work was welcome, for he is a fine artist. The repertoire was made up entirely of pieces already made familiar by the Diaghileff organization; nor does the final week promise anything new. Even "*L'Après Midi d'un Faune*" is not to be revived, though promised. It is said that M. Nijinsky insisted on a certain change among the ladies of the cast, if he were to dance the part of the Faun. The management refused to accede to his demand and the consequence is the subscribers and public will be deprived of one of the few star roles in which they most certainly had a right to expect to see M. Nijinsky appear. Though the ballet goes under the name of Diaghileff it appears, since the arrival of his capricious star, as if the real power behind the throne and the repertoire is no other than Nijinsky.

The Madrid Philharmonic Orchestra, under Perez Casas, gave its twentieth concert of the season not long ago. Among the composers heard at the series were Rimsky-Korsakoff, Glazounow, Debussy, Liszt, Franck, Gluck, Handel, Rameau, Rogelio Villar, etc.

MME. DAVIES' SUMMER COLONY FOR SINGERS

English Teacher's Outdoor Training Becoming Popular—Method Arouses Widespread Interest

The account which appeared in a recent issue of the MUSICAL COURIER of the Kent Colony founded by Clara Novello Davies has spread like "wildfire" and aroused the interest of artists and teachers from all over the country. Letters expressing endorsement and enthusiasm have been received by Mme. Davies. Also several letters from teachers applying for membership to a similar colony which the famous teacher intends to open in this country.

Originally the colony consisted of a group of portable tents and bungalows which were nestled on the side of a hill in the Kentish regions. The work was all done in the open air. Students went through with a set of exercises, almost "religiously" several times a day. These strengthened their muscles, improved their health in general, besides developing grace and beauty. It was not an uncommon sight to see a dignified Italian master, in the center of a group of girls having a lesson in diction, under the trees. The professionals took week end trips up to the hills, so that "Dr." Davies could prescribe for their tired out voices.

When Mme. Davies came to America, the Kent Colony, of course, could not be transplanted. A brilliant plan was concocted, however. Several days a week, the students studying under Mme. Davies have assembled at the studio, and "hied themselves" aloft to the roof garden on the top of the Davies' house. Exercises were briskly done and certain vocal exercises, too. The girls did not seem to mind the piercing blasts of the wind coming from the Hudson River, although their cheeks were a bit rosier after all was over and they scampered downstairs for a "cup of tea." The curious neighbors in the apartment houses nearby, with opera glasses glued to their eyes, lost not one detail. They were, one might say, a bit puzzled. However, the riddle was solved for them last week. Moving pictures were taken of "future opera stars sing-

ing in the open" and these will be shown all over the world.

Now that summer is rapidly approaching, Mme. Davies is negotiating to open a colony near New York, where they may live in the open without arousing any curiosity. Mme. Davies will conduct this colony during the months of July and August. In September she will go to Toronto, where she has many admirers.

In order to accommodate teachers from out of town, who have made arrangements to study with the famous teacher during the summer, Mme. Davies has decided to hold a spring course for teachers during the months of May and June. This will take in two days a week, Monday and Thursday from 11 until 1 o'clock. Special rates have been made for teachers. Applications, however, must be filed at once with the secretary, Leonard Laurence, 519 West End avenue, New York City.

The Boices Summer Term

Essie May Pooler, contralto, assisted by Marjorie Orthe, pianist, and Mr. Bradshaw, baritone, will give a recital at the Boice Studios, 57 West Fifty-eighth street, New York, April 29, at 4 o'clock. Miss Pooler, who has been with Mrs. Boice receiving special coaching, later returns to Maine, where she will give a recital before her music club.

Mrs. Boice and Susan Smock Boice announce a summer term, beginning May 1, with special attention to correct breath control, coaching in modern languages, style, repertoire, etc. So many requests have been received for vocal instruction this summer that Miss Boice, pianist and coach, will give up her usual country life and devote herself to teaching in the metropolis. Many of the leading soloists of the day are Boice pupils. The Rubinstein Club last week, the Brooklyn Apollo Club next week, etc., have heard or will hear Boice artist pupils as soloists. Mrs. Boice's thorough understanding of the voice, and how to bring it out to fullest beauty, is known to many and is best exemplified by the successes of her pupils.

SCENES AT CLARA NOVELLO DAVIES' KENT COLONY.

THE "MING," AN EXERCISE FOR DEVELOPING THE MUSCLES.

CLARA NOVELLO DAVIES AND ARTIST-STUDENTS REHEARSING
"MADAME BUTTERFLY."

"THREE LITTLE MAIDS" AT SCHOOL.

ONE CORNER OF THE COLONY, SHOWING TENTS AND PORTABLE HOUSES IN WHICH THE ARTISTS LIVE.

CLARA NOVELLO DAVIES COACHING HER YOUNG "LARKS."

To Christine Miller

Christine Miller's talking machine record of Jessie Gaynor's "Slumber Boat" was the inspiration for the following from an admirer of the contralto who prefers to appear anonymously under the title "The Invisible":

It seems that somewhere in a world not here
A loving hand caressed mine eyes to sleep,
A voice, so tender, whispered in mine ear,
A song my slumb'ring soul in peace to keep,
And while the dreams of ages flitted by
I slept securely in a blissful rest,
Soothed by a goddess mother's lullaby
Safe from all care upon her gentle breast.

But I, into this world of Day, awoke
And she was gone. I cried and groped alone,—
Then life upon me lay its heavy yoke
That I, for some forgotten joy, atone.
Earth sought to soothe me with its siren songs,
But none had tenderness my grief to still,—
They cried of passion, misery and wrongs,
Or sought with sensuous love my heart to fill.

But yesterday thy tender voice I heard
Singing to lull a fancied babe to sleep,—
It seemed, my soul an angel's whisp'ring stirred
To call me back from life's tempestuous deep;
It seemed that all earth's cares had flitted by
And I had found again that blissful rest,
Soothed by a goddess mother's lullaby
Safe from all care upon her gentle breast.

I feel a voice hast called across the tomb
Out of the starless night of loneliness,
Seeking a form that strayed into the gloom,
Losing itself in Time's great wilderness.
Yet thou art not alone; for thou must know
Where e'er thou art, a soul shall ever be,
Hearing the songs that from thy full heart flow,—
Giving thee praise-sustained and soothed by thee,

Dr. Wolle at Akron

On Tuesday, April 25, Dr. J. Fred. Wolle, concert organist, Bethlehem, Pa., will give the inaugural recital upon a large four manual instrument at Akron, Ohio.

CHICAGOANS HEAR NEW WORKS PLAYED AT SYMPHONY CONCERTS

**Violin Concerto by Vogrich and an Overture by Brune Brought to First Hearing by
Frederick Stock—Ornstein Again Heard in Ultra-Modern Piano Music
—Chicago Musical College Elections**

Chicago, Ill., April 23, 1916.

On next to the last program of the twenty-fifth season of the Chicago Symphony Orchestra, Conductor Stock inscribed two works new to Chicago audiences—Vogrich's concerto for violin, "E pur si Muove," and an overture to a drama by Adolf Brune, well known Chicagoan. Mischa Elman was the soloist on the occasion, which was also a memorial to Shakespeare. Odd indeed is the Vogrich violin concerto and of uncommon interest, its four movements being headed by a quotation from Dante's "Divina Commedia." Elman gave the exacting solo part of the number an excellent performance. However, it was in the brilliant Lalo "Spanish" symphony that Elman's beautiful tone, skill and mastery were displayed at their best.

Adolf Brune is a Chicago composer, whose compositions are not unknown in these surroundings, and his "Overture to a Drama," given for the first time anywhere on this occasion, is one of the most remarkable outputs from his prolific pen. Its sonorous and rich instrumentation evidences the deep thinker and serious musician that Mr. Brune is. Composer and composition were given a rousing reception after a brilliant reading given by Mr. Stock and his men, who were in no small way responsible for the success attained.

Splendid readings were given the Berlioz overture, "King Lear," selections from Mendelssohn's "Midsummer Night's Dream" and Strauss' tone poem, "Macbeth," all of which were played before the intermission. The support given the soloist in the Vogrich and Lalo numbers also was of a high order.

ORNSTEIN AGAIN AMAZES

Leo Ornstein played on Wednesday morning at the Ziegfeld Theatre under the management of Carl D. Kinsey. This remarkable young ultra-modern composer and pianist lived up to his reputation in a well balanced program, which included two of his own compositions. Mr. Ornstein possesses a splendid technic and is both poetic and charming in his interpretations. He showed deep study and the Scriabin sonata, op. 23, was given a virile reading. The group of modern works by Cyril Scott, Ravel and

Ornstein was performed with an insight into such compositions such as is possessed by few men of his years. The program also held the Chopin E flat nocturne and A flat valse, the Liszt "Liebesträum" and Mendelssohn-Liszt wedding march. Mr. Ornstein pleased a critical audience and was recalled a number of times, responding with an encore at the close of his program.

SWEDISH CHORAL CONCERT

The Swedish Choral Club, under the direction of Edgar Nelson, gave the second concert of its present season at Orchestra Hall, on Wednesday evening, before a large audience, which showed its appreciation of the conductor, chorus and soloists by generous applause. Mr. Nelson may well be proud of the success achieved by his young and successful club, a marked improvement being manifested in the precise attacks, larger dynamic effects and in the brilliant tonal quality of each number sung by the choristers. The selections were well chosen and several of them proved most interesting. Two part songs by Gunnar-Wenneberg and three chorals by Wilhelm Peterson-Berger were among the most pleasing numbers on the program.

Gustaf Holmquist, the sterling basso, disclosed his glorious organ to superb advantage in the ballade "Tannhäuser," by Soderman. He was also one of the soloists in Grieg's "Olav Trygvasson." The other soloists were Esther Nelson, soprano, and Edna Swanson-Vær Haar, contralto.

FELIX BOROWSKI ELECTED PRESIDENT

At the annual directors' meeting of the Chicago Musical College, held on Wednesday, April 19, Felix Borowski was elected president of the college. Mr. Borowski, since coming to America in 1897 (having been engaged by Dr. Ziegfeld as a member of the Chicago Music College faculty), has taught harmony, composition and musical history continuously at the college. Mr. Borowski is a composer of many works for orchestra, violin, organ and voice, and is also a well known critic, writer and lecturer on musical subjects. In 1906 he was appointed critic on the Chicago Evening Post and since 1909 has been the able musical editor of the Chicago Herald.

Mr. Borowski is also author of the historical and analytical programs of the Chicago Symphony Orchestra, having done this work since 1908. The distinguished educator will continue teaching advanced composition classes, as well as having entire charge of all matters musical pertaining to the college.

Dr. Florenz Ziegfeld, for fifty years president of the school which he founded, was elected president emeritus and will retain his office at the college in his advisory capacity.

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pacity. The other officers elected were Carl D. Kinsey, vice-president and manager, and George Ade Davis, secretary.

A DEVRIES PUPIL'S MILWAUKEE SUCCESS

These excerpts are from the Milwaukee press and refer to the work of Minnie Ransom, who was the soloist at the Milwaukee Symphony Orchestra concert last Sunday afternoon:

"In her selection, the aria of Micaela, from 'Carmen,' by Bizet, Mrs. Ransom brought forth a burst of applause unequalled during the winter. Her voice in this number was heard to advantage, but it was in the two encores, one by Van der Stucken, and 'Love's Welcome,' that all the beauty of tone, excellent technic and the artistry of the singer, for artist she is, were in evidence. The words and music of 'Love's Welcome' were written by Mrs. Ransom." —Milwaukee Journal.

"In the matter of soloists the concert fared quite as well. Minnie Ransom, soprano, achieved a significant success with an effectively sung version of Micaela's aria from 'Carmen' and of two encore numbers. A vivacious personality, bright, well controlled voice, some sense of style are possessions of this singer that indicate rich talent, study and experience. In the less trying second encore, a song by Van der Stucken, her gifts were exhibited in an entirely commendable fashion." —The Wisconsin.

"Minnie Ransom, soprano, easily proved the star of the program at the concert offered by the Auditorium Symphony Orchestra in the Auditorium, Sunday afternoon. Her offering, the Micaela aria from 'Carmen,' was warmly received and she was forced to respond to two encores, 'Love's Welcome,' a dainty conceit, the words and music of which were written by herself, and 'Oh, Come with Me,' Van der Stucken.

"Her clear and vibrant tonal qualities and the ease with which she overcame technical difficulties made a lasting impression with her audience." —Exchange.

CHICAGO MUSICAL COLLEGE NOTES

The recital given in the Ziegfeld Theatre last Saturday morning by students of the Opera Department under the direction of Edoardo Sacerdoti was one of the most artistic and one of the best attended productions of the kind ever given under the auspices of the Chicago Musical College. The divertissement in the production of "Aida" was provided by students of the Ballet Department, whose efforts were directed by Mme. Jung. James Herrod, tenor, of New York, was the guest artist of the morning and sang a group of songs most artistically.

Burton Thatcher, of the Chicago Musical College faculty, has been singing during the past week as principal baritone soloist with the Minneapolis Symphony Orchestra, on tour.

KORTSCHAK QUARTET'S POLISHED PERFORMANCE

The audience which assembled in Thurber Hall, on Wednesday evening, to hear the beautiful playing of the Kortschak Quartet, was one which certainly must have gladdened the hearts not only of those who played, but also of the ever increasing number of genuine music lovers who find pleasure in that most esoteric form of musical creation—the quartet for strings. Whenever the great quartets are presented as they were on this occasion, the increase in the ranks of followers of the purest chamber music will be steady and continued. The program choice was a happy one, placing the work of Cesar Franck in direct juxtaposition to that of Haydn, the first one showing the idealized form in its later burgeoning of splendor, and the second, the beautiful form itself in its classic purity of construction.

Each movement of the two quartets was applauded vociferously, the artists repeatedly bowing their acknowledgments. Sympathetic co-operation amounting to what might be termed musical consanguinity marked the playing of every phrase. The larghetto of the Cesar Franck number

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was given in such a manner as to leave a permanent impression, so devotional was its presentation. It was with real joy that one read the announcement in the footnote of the program to the effect that the Kortschak Quartet will give a series of free concerts next season in Recital Hall, Fine Arts Building.

Hanna Butler's Busy Season

A singer as well as voice teacher who has been kept constantly busy this season is Hanna Butler, who has been filling many concert and recital engagements in Chicago and elsewhere. On Monday, April 17, she sang an ultra-modern program before the Lakeview Musical Club, when she rendered Debussy, Duparc and John Alden Carpenter works. Easter Sunday, this afternoon, Mrs. Butler is engaged to sing at the special Mangazarian program at the Majestic Theatre, and her numbers will include the Polonoise from "Mignon," Henschel's "Spring," by request, and "Bird of the Wilderness," by Horsman.

Among the pupils of Mrs. Butler who are active might be mentioned Mrs. J. B. Koehler, mezzo-soprano, who has been engaged to sing in "Judas Maccabeus" with the A Capella Chorus of Milwaukee, on May 8; Roda Arnold, a very talented seventeen year old pupil, who will sing the part of Nancy in "Martha," on April 29; and Charlotte Rothlesberger, soprano, who, Mrs. Butler says, has a very promising voice and charming personality. Miss Rothlesberger sang the "Visi d'Arte," aria by Vidal, and "Love and Spring," by Borowski, at the Bonnie Hamee Banquet in the Gold Room of the Congress Hotel, last week.

Lucille Stevenson's Song Recital

An artistic recital was presented at the Illinois Theatre on Sunday afternoon, April 16, by Lucille Stevenson, one of the leading sopranos of Chicago. Both from point of tonal beauty, clarity of enunciation, temperamental interpretation and perfection of program making, this recital was the peer of any which has been given in Chicago during the past two seasons. Miss Stevenson's enunciation is nothing short of remarkable, for although the writer was not seated to the best advantage, nevertheless every word was distinctly understood. In these days of erratic programs, seldom made up with regard to the gradual development musically of the artists, it is a joy to chronicle this one. A group of old Italian songs by Cavalli, Le-grenzi, Astorga and Durante gave the singer opportunity for some exquisite legato work. A group of Schubert followed, and of these perhaps "Geheimes" was the best, the singer being forced to repeat it. In four songs of Debussy the recitalist admirably portrayed the delicacy and finesse of the modern French school, and in this Miss Stevenson was ably seconded at the piano by Gordon Campbell. Two groups of modern English songs closed a program which satisfied completely, both musically and vocally. Mr. Campbell, who played the entire difficult program from memory, supplied accompaniments which were all that could be desired.

Chicago Artists Win Plaudits

On Monday evening, April 17, an interesting concert was given at Central Music Hall by local artists. Those appearing were James A. Goddard, bass, whom Chicago claims as her own, even though his successes have been divided between Europe and America; Mary Ann Kaufman, soprano; Amy Emmerson Neill, violinist, and Edgar Nelson, accompanist. Mr. Goddard claims past notice by reason of his success with the Chicago Opera Company, and on this occasion he demonstrated that he was one of the few artists who are equally as successful in recital as in opera. His voice is magnificent, of great compass, unusual range, and of equal proportion with his splendid physique, yet some of the best work of the evening was done in the Martini aria, "Plasir d'Amour," which calls for pianissimo and legato work of a sort which makes exacting demands upon an artist. The serenade from "Faust" was interpreted with virility and clarity of enunciation.

Miss Kaufman, although laboring under a severe claim of throat trouble, met with equal success. In the Henschel duet both Miss Kaufman and Mr. Goddard did some exquisite work. Miss Neill, who recently won the prize for violin in competition, also proved interesting, and her work is full of future promise. Mr. Nelson provided adequate accompaniments.

Notes from Stults Studio

Esther Pearson, dramatic soprano, one of the numerous professionals pursuing their studies under Walter Allen Stults' direction, whose recent appearance at Augustana College was in the nature of a triumph, has just been engaged to do the soprano role in Hoffman's "Mélusina" with the Elgin (Ill.) High School Chorus, May 4. The performance will be under the direction of Louise Wilcox, supervisor of music in the high school.

Harold Saurer, baritone, has been engaged to sing the part of Raymond for the same performance.

John D. Barker, basso-cantante, is another of Mr. Stults' professional pupils whose work is meeting with much success. He is bass soloist in the Winnetka Congregational Church and has been engaged to sing the bass role in "The Messiah" to be given at Pittsburg, Kan., April 28. The

performance will be at the State Normal School under the direction of Walter McCray. Mr. Barker's appearance is a return engagement, he having sung the same part last year.

Bush Conservatory Summer Announcement

A special announcement for the summer session of the Bush Conservatory of Music at Colonial Hall has been sent out in the form of a three page folder. The summer normal course will occupy five weeks, beginning June 26, and all of the artist teachers will be in charge of their various departments during the summer session, which is especially designed for teachers who are unable to attend the conservatory during the scholastic year; for students wishing to prepare themselves for entrance to the academic department of the conservatory for the coming season; for students who need additional credits for certificates, diplomas or degrees and for artist students desiring special coaching in repertoire.

The Arimondi Teaching in Chicago

Vittorio Arimondi, of the Chicago Opera Association, and Mrs. Arimondi, have opened a studio for voice placing and development, coaching for opera and recitals, stage acting and dramatic instructions (as already announced in the MUSICAL COURIER), in Suite 562, Auditorium Hotel. Recently Cleofonte Campanini, general director of the Chicago Opera Association, wrote the following letter regarding Mme. Arimondi:

February 11, 1916.

To Whom it May Concern:

I take great pleasure in introducing herewith and recommending very highly Mme. A. Arimondi, whom I have known for some years, having sung for me as a mezzo-soprano and she has made a very

pupil of Mme. Lydia de Garette, and returned to this country last year. She appeared in several concerts in Boston and won especial praise at her recital given there at the Copley Plaza Hotel in conjunction with Charles Anthony, the Boston pianist.

During her stay in Chicago Miss Drummond has been studying with Alice Prince Miller, wife of the well known baritone, Herbert Miller. Miss Drummond has been in demand for services in the churches and is at present singing in First Church of Christ, Scientist, at Wilmette, Ill. She has appeared with success recently before the Northern Indiana State Teachers' Association at the Hotel Sherman and also gave a successful recital before the Progress Literary Club at South Bend, Ind.

Fortune Gallo in Chicago

Among the visitors at this office this week was Fortune Gallo, the well known impresario and director of the San Carlo Grand Opera Company. Mr. Gallo told a representative of THE MUSICAL COURIER that he is securing for next season several well known operatic singers, who will reinforce his already strong forces. Bookings already made for next season presage a most successful year for the San Carlo Opera Company. As usual the season will open very early—probably the first part of September.

Heniot Levy's Pupils Give Recital

A successful recital was given at Kimball Hall on Thursday evening last by the pupils of Heniot Levy, under the auspices of the American Conservatory of Music. The program was interesting, both from the point of the compositions presented (seven concertos being among them) and from the point of talent. Those who appeared were Miss Lychenheim, Mr. Sterbenz, Mrs. Roberts, Maurice Kottler, who substituted at short notice for Miss Daly, who was ill, and who played the first movement of the Tschaikowsky concerto; Miss McCready, Johnson, Olsen, Clough, Cajori and Jacobi. Without exception their technique was clean-cut and adequate to the numbers they played, and all reflected great credit upon the method used by Mr. Levy, who is one of the most successful teachers in Chicago.

Bush Conservatory Recital

A recital by Lyell Barber, pianist, and Hildred Hanson Hostetter, soprano, was given under the auspices of the Bush Conservatory of Music on Saturday evening, April 22. Beethoven, Leoncavallo, Chopin, Dvorák, Tschaikowsky, Fauré, Debussy and Rubinstein numbers made up the program.

Kingsbury Foster a Visitor

Kingsbury Foster, of the firm of Foster & Foster, the well known New York managers, called at this office during the past week on his way to Denver. Mr. Foster, among other things, spoke about the big bookings already secured for next season for Theo Karle, the sensational American tenor, who has been engaged to appear with Geraldine Farrar in "Carmen" at the Portland (Me.) Festival in October, 1916; joint recital with Alma Gluck at the Worcester (Mass.) Festival; soloist with the New York Philharmonic Orchestra on its tour of forty concerts, and over twenty recitals are already booked for the season 1916-1917. Chicago will be fortunate next year in hearing Mr. Karle, who has been booked through Mr. Foster to appear here with several large organizations.

Julia Claussen Soloist with Mendelssohn Club

At the Mendelssohn Club's final concert for this season on Thursday evening, April 20, at Orchestra Hall before a crowded house, this organization did some of the best work of its career.

Under Harrison M. Wild this body of singers has attained an ensemble that is rarely equaled, and in tonal quality they leave nothing to be desired. The program embraced a wide range of compositions from modern work by MacDowell, Foote, Johann Strauss, Grieg, Clough-Leighter and others. One of the special features of the evening was an arrangement of the Brahms rhapsody, op. 53, with the incidental solo sung by Julia Claussen, whose beautiful voice harmonized exquisitely with the club ensemble. Mme. Claussen also sang two groups of songs, one in German and the other in English. There may have been better singing of Mary Turner Salter's dramatic "Cry of Rachel," but the writer does not believe it possible. It is one of the most intense compositions ever written and it gave Mme. Claussen full scope for her magnificent possibilities. In response to repeated encores she sang James G. McDermid's "Sacrament" with rare tonal beauty. Her accompaniments were beautifully played by Eleanor Scheib, one of the best accompanists in Chicago.

The concert closed a most successful season and Mr. Wild's efforts with this organization have brought him merited appreciation, and last Thursday well deserved applause was so insistent many times that various numbers had to be repeated.

Louise Hattstaedt Winter-Kurt Wanck Recital

Under the auspices of the American Conservatory of Music a recital was given at Central Music Hall on Sat-

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favo:able impression upon me for the method of singing and the quality of her voice.

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I therefore take great pleasure in recommending her to anyone who may be in need of such services as she can render.

(Signed:) CLEOFONTE CAMPANINI.

Vittorio Arimondi needs no introduction to the Chicago public, he for many seasons having been one of the most popular singers appearing on the stage of the Auditorium, where new successes are awaiting him next season.

Walter Spry School Notes

An attractive circular has been issued announcing the summer normal course for teachers at the Walter Spry Music School, beginning June 26 to July 29. The teachers available are: Piano, Walter Spry, Florence Parrish-Ray; violin, Hugo Kortschak; organ and theory, Palmer Christian; voice, Cora Libberton; public school music, William Apmadoc.

The Kortschak Quartet gave a delightful program on Thursday evening at the residence of Mr. and Mrs. Spry in Evanston.

Hortense Drummond Winning Success

A young singer who is fast becoming known in Chicago for excellent work is Hortense Drummond, contralto. Miss Drummond studied for some time in Paris, where she was

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urday morning, April 22, by Kurt Wanieck, pianist, and Louise Hattstaedt-Winter, soprano. A well arranged and most interesting program was furnished by those two talented musicians. Mr. Wanieck was heard in his second group, which included MacDowell's "March Wind," Brahms' intermezzo, op. 116, No. 4, and Dohnanyi's rhapsody in C major, in all of which he displayed impeccable technic, beauty of tone and good musicianship. The young artist was received with marked approbation and his success was richly deserved.

Mrs. Winters was heard in "Les Papillons" by Chausson, which ended her first group, and Novello's "The Little Damozel," sung with much humor, was a gem of sterling interpretation; MacFadyen's "The Cradle Song" was given with much feeling, style and excellent delivery; "A June Morning," by Willeby, which ended her second group, was on a par of excellence with the other selections heard. Indeed, the marked improvement noticed in the young soprano since her first professional appearance showed the careful training she has received at the hands of Karleton Hackett, who may well be proud of the results obtained. Mrs. Winter gives promise of a brilliant future in the professional field, in which today she is already a young but bright star.

Easter Cantata

The North Shore Choral Association, Elmer J. Crabbs, conductor, will sing William Lester's new Easter cantata, "The Triumph of the Greater Love," at the North Shore Congregational Church tonight. The soloists will be: Isabel Richardson, soprano; Winifred S. McGaw, contralto; Elmer J. Crabbs, tenor; Thos. A. Remington, bass; and Sarah Wildman Osborn, organist.

Maud Allan to Europe

Last Saturday, April 22, Maud Allan sailed for London, where she will remain until September, when she will take passage for Montreal, Canada. After several performances in that city, the classic dancer, whose remarkable terpsichorean art and plastic interpretations have made her internationally famous, will return to New York to begin a transcontinental tour. During her stay in the English capital, Miss Allan will give a season at the Shaftesbury Theatre.

An interesting event will be the first production in Europe of a scenario which Miss Allan wrote in collaboration with W. K. Courtney, of London, with music by Claude Debussy. The music, which was composed some six years ago, is the same score in another form as that which is used by the Diaghileff ballet in "L'Apres Midi d'un Faun," although it was not primarily dance music, having been intended for a tone poem.

It has been half a dozen years since Miss Allan last danced in America, and her appearance in this country is being awaited with eager anticipation.

Sidney Silber Meets with Unusual Success in Joint Appearance with Kneisel Quartet

Sidney Silber appeared as soloist and co-operative with the Kneisel Quartet at the Oliver Theatre, Lincoln, Neb., April 18. The Nebraska State Journal (Lincoln), commenting on this event, said:

"Sidney Silber not only added to his personal reputation as an artist, but in addition placed the music loving people of Lincoln under deep obligation to him when he brought the famous Kneisel Quartet to the Oliver Theatre in a beautiful and characteristic program, last night. Mr. Silber probably hardly knows whether to be most gratified over the triumph he achieved as a pianist assisting the quartet or over the marked success of the whole program. In attendance, in enthusiasm and in the long list of recalls and encores, it was an event quite in keeping with the traditions of this famous organization."

"The playing of the quartet was marked by the unity and exquisite finish that has been noted year after year during its long history. It has the perfection of style and the

oneness of feeling that can come only with years of the closest artistic association. It was a test of Mr. Silber's musicianship that he was able, with but a short rehearsal, to put himself in complete touch and sympathy with this marvelous quartet and play the difficult and tricky Schumann quintet so perfectly and so temperamentally. The audience greatly admired his group of solos, and gave him a great ovation over them. . . . Mr. Silber was twice recalled after his group of solos. His first encore was a study by Juon; his second a transcription of the popular Cadman song, 'From the Land of the Sky Blue Water.' The quartet was recalled again and again and the demand for encores could not be denied. The first was, 'The Music of the Spheres,' by Rubinstein. The second was one of the new Percy Grainger discoveries, an adaptation of the old English song, 'Molly on the Shore,' which was given twice. The final encore by the quintet was a repetition of the scherzo."

Mr. Silber was booked to appear also in Marshallton, Iowa, April 26.

A PRIMA DONNA'S DAUGHTER

Charlotte Tauscher Tells of Her Mission and Her Mother's Music

Just to be a prima donna's daughter is all the fame that Charlotte Tauscher, daughter of Mme. Gadski, desires, and she is frank in admitting that she is wholly satisfied with reflected glory.

"I sing a little, yes," confessed Miss Tauscher, who is a light haired, fragile and fascinating duplicate of her distinguished mamma, "but only for my own amusement—and, incidentally, my mother's criticism. Most naturally I am fond of music, how could one like me, who lives in it, help being? I have been in a musical atmosphere all my life; for mother and father are extremely fond of their friends, who include practically all the well known concert and operatic stars. But the only kind of career I desire for myself, I have already attained—that of assistant and general factotum to that wonderful mother of mine. For she is wonderful, don't you think so? I know it!

"I couldn't let any one else take care of mother on tour, and frankly I don't believe she could get along without me. Everything in connection with her wardrobe I arrange with my own hands. All her costumes I get ready for her when she is singing at the opera, and I meet her the moment she comes out of the wings. I love it. I am with her all during the performance, and waiting for her at the close. Then we make a change into furs and wraps and speed home in the car, which is usually filled with flowers and attention to ourselves."

"Once in a while I have been in the audience to hear mamma sing, but only for a little time, and then very seldom. Perhaps you'll think me conceited, but I really can't help feeling that every minute I am away I am needed. Usually when she is singing I busy myself in the dressing room. I shouldn't think of allowing a maid to touch anything in mamma's dressing room. Maids are so careless and undependable; they have no interest, and they have a way of neglecting the very things that really require attention. On the 'road' I am always along, and I flatter myself I am as useful there as at home."

Atlanta Likes Lindner

Georg Friedrich Lindner, violinist, composer and head of the Atlanta Conservatory of Music, was at Purdue University for five years. While there he became very friendly with George Ade, Booth Tarkington and George Barr McCutcheon. Mr. Lindner's musical education was obtained in Europe and he played there with much success. His American appearances some years later were no less productive of approbation on the part of the critics.

"Plays brilliantly—rare musical taste—luscious beauty of tone—brilliant technic—style marked by dignity and classic elegance—broad and sympathetic tone—execution and intonation practically faultless—a finished artist—sound and thorough musician—poetic temperament—great delicacy and sweetness—imbued with romance and learning—wonderful interpretative powers—authority of a master. . . . Lindner and his violin are among the most cherished assets of musical Atlanta."

The foregoing are a few of the things written about the young artist in Southern newspapers. His school in Atlanta is in a flourishing condition and growing from day to day in enrollment and prestige.

Ethelynde Smith's Engagements and Repertoire

Among Ethelynde Smith's recent engagements was one with the Jaques Kasner String Quartet at a Newark, N. J., artist concert in the assembly hall of Eliot School. The soprano sang on that occasion the "One Fine Day" aria from "Madame Butterfly" (Puccini), "Lady Spring" (Harris), "Enchantment" (Salter), "Sunlight" (Ware), children's songs, "The Bird" (Gibberté), "I Once Had a Dear Little Doll, Dears" (Nevin); "The Candy Lion" (Garrison), "Cuddle Doon" (Gaynor), "Shadow March" (Del Riego).

A few engagements filled are as soloist with Maine Music Festival; Rubinstein Club, Waldorf-Astoria, New York City; Rubinstein Club, Hotel Raleigh, Washington, D. C.; Panama-California Exposition, San Diego, Cal.; Board of Education Concert, Newark, N. J.; Springfield Symphony Orchestra, Springfield, Mass.; Teachers' Association, Fall River, Mass.; Manchester, N. H. (three). Recitals—Fine Arts Theatre, Chicago (two); Art and Travel Club, Chicago; Drexel Institute, Philadelphia, Pa.; Buffalo, N. Y.; Steinert Hall, Boston, Mass.; Boston College Club, Boston, Mass.; Three Private Recitals, Boston, Mass.; Colby College, Waterville, Me.; Wheaton College, Norton, Mass.; State Normal College, Mo.; St. Louis, Mo.; Music Club, Exeter, N. H.; Music Club, Newbury, Vt. (two); Scranton, Pa.; Fortnightly Club, Bath, Me. (two); Portland, Me. (seven); Malden, Mass.; Lawrence, Mass.; Lowell, Mass.; Mt. Holly, N. J. (two); Southern Dutchess Choral Union, Beacon, N. Y.

Miss Smith will fill dates in the Middle West in November, 1916, make a southern tour in January, 1917, and tour to the Pacific Coast in February and March, 1917.

Included in Miss Smith's repertoire are songs by Handel, Gluck, Schubert, Schumann, Brahms, Beethoven, Rubinstein, Franz Wolf, Loewe, Sinding, Grieg, Rimsky-Korsakoff, Gretchaninow, Massenet, Debussy, Cui, Saint-Saëns, Widor, Hüe, Cornelius, Strauss, Tschaikowsky, Jensen, Messager, Godard, Hahn; and such American composers as Fay Foster, Charles Wakefield Cadman, Gertrude Ross, John Alden Carpenter, Mrs. H. H. A. Beach, James H. Rogers, A. Walter Kramer, Gena Branscombe, Margaret R. Lang, Hallet Gilberté, Charles Willeby, Mary Turner Salter, R. Huntington Woodman, and many others; with numerous children's songs by Jessie Gaynor, Ethelbert Nevin, Teresa Garrison, Liza Lehmann, Teresa del Riego, and so forth.

From these compositions are made up miscellaneous programs, recitals of songs by American men and women, programs entirely by American women, and of children's songs.

Miss Smith's repertoire also includes selections from many operas and the soprano roles of all the standard oratorios and cantatas, viz.: "The Messiah" (Handel), "The Creation" (Haydn), "Elijah" (Mendelssohn), "St. Paul" (Mendelssohn), "Manzoni Requiem" (Verdi), "Hora Novissima" (Horatio Parker), "The Seven Last Words of Christ" (Theo. Dubois), "Gallia" (Gounod), "The Holy City" (Gaul), "The Rose Maiden" (Cowen), "The Beatitudes" (César Franck), "The Children's Crusade" (Pierné), (roles of Ally and Alain), "The Swan and the Skylark" (Goring-Thomas).

Miss Dick Root Pupil Scores

At a musicale given recently in Washington, D. C., Katherine D. Taylor, mezzo soprano, appeared as soloist, singing a group of French songs in a most delightful fashion. Miss Taylor, who is the daughter of Col. Sidney W. Taylor, U. S. A., sings with an ease which does credit to her teacher, Miss Dick Root. Particularly noticeable was her unusually fine diction, this quality and the exceptional purity of her tones eliciting the enthusiastic approval of the large audience and resulting in the repetition of one of her numbers, by request.

Henriette Wakefield Under the Exclusive Management of Walter Anderson

As circular letters sent out by a New York firm of managers have included the announcement of Henriette Wakefield, Walter Anderson finds it necessary to state that Miss Wakefield is under his exclusive management for next season and that no other agencies have any right to announce or quote this artist without being authorized by him.

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NEW YORK BREVITIES

Henrietta Speke-Seeley's "The Songs of Shakespeare"—A Ziegler Talk to Girls—Warford Artist-Pupils in Concert—Elizabeth K. Patterson Pupils at Studio Musicale—Katherine Stang Violin Recital—Nana Genovese at Tonkünstler Event—Shakespearean Festival at Wanamaker Auditorium—Leonora Sindell Recital—New York State M. T. A. Dinner, Gabrilowitsch Guest of Honor—Melvina Passmore, Talented Singer—Notes

Henrietta Speke-Seeley's lecture recital, "The Songs of Shakespeare," has been given by this well known singer frequently of late. Last week she appeared in this at Bryant High School, the week before at Erasmus Hall High School. She includes in this an appreciation of the poet's genius from a musician's viewpoint, and sings songs, the text by Shakespeare, set to music by the following composers: Bishop (1786), Schubert (1797), Henry Parker (1845), Mendelssohn (1809), Dr. Arne (1710), Mrs. Beach (1807) and Stevens (1757). She also gave this lecture recital at the Phillips Exeter Academy, Exeter, N. H., some time ago, when the Exeter News-Letter said of her:

"Henrietta Speke-Seeley, of New York, gave in the Academy chapel, Tuesday evening, her recital of the songs of Shakespeare. From the almost limitless number of musical settings which have been composed for Shakespeare's songs, Mrs. Seeley has apparently selected, by a long process of trial and elimination, those that most aptly fit the words and that have at the same time intrinsic musical value. Her judgment is justified by the ready response of her hearers.

"Mrs. Seeley's rendering was everywhere delicately shaded, full of variety, and absolutely sure. The older melodies made the strongest appeal to the audience. They were sung with great simplicity and sweetness."

A Ziegler Talk to Girls

Anna E. Ziegler announces summer courses in voice instruction, beginning July 5, at 1425 Broadway, New York, Metropolitan Opera House Building, and in Brookfield, Conn., simultaneously. Details regarding this will be printed at a later date. One of Mme. Ziegler's pupils is Annabel M. Hennessey, and of her the Bulletin published by Mme. Ziegler says:

FINE OFFERS FOR MISS HENNESSEY.

Many flattering offers of long engagements on the vaudeville stage have been offered to Annabel M. Hennessey, the talented young soprano, who made her appearance at the Trent Theatre, of Trenton, N. J. Since her week's engagement at that theatre she has had many letters from theatrical managers requesting her services in a "single" singing act, but she has declined to consider any of them, as she is not yet anxious for a career before the vaudeville footlights.

Miss Hennessey is a very capable woman and is considered to possess a very beautiful soprano voice. Mme. Ziegler is taking personal charge of her voice and Josef Pasternack is coaching her repertoire. She has taken part in many of the amateur productions sponsored by members of Trenton society. Her ability represents several years in constant training.

"The Joy of Life" is the title of a talk recently delivered by Mme. Ziegler to the Girls' Protective Association. This was in part as follows:

The joy of life can, of course, only mean life at its best, for life in its ordinary, monotonous events does not generally express joy; therefore, when we speak of the "Joy of Life" it means the few odd moments or the few fleeting hours of real happiness. Each one of us has an idea of what would constitute his or her individual moments of joy and each one knows that these are possible, but as life drags along the attainment of lasting joy becomes seemingly less and ever less probable. For each moment of happiness there are many days and weeks of worry, hard work and unhappiness.

A girl works daily in the factory or store or at speedy typewriting; her idea of joy naturally is to have leisure time for plenty of rest and fun. She would be astonished to find that the society girl who has all leisure and diversion is thoroughly bored, and would find joy in useful work.

The city bankers and housed up business men would find joy in the simple farm life. The farmer, however, thinks his lot too hard and envies the city style and pleasures.

It would seem that the song of the "Wanderer" voices the truth. "Wherever thou art not, there is your joy." Fortunately this only seems so, but it is not the truth. If you have any ideals of happiness, and if you will see that they are not shallow, void soap bubble ideals, but real ideals, such as accomplishing good work, attaining knowledge at performing (not merely studying) music, or establishing peace in the home, or making others happy, or educating the young, to see that wrong is righted, to shield innocence, even dressing well, or dressing with good taste after studying what artists would endorse, or attaining good, vigorous health, and, most of all, obeying the first commandment, "To love God above all." Then you must cling to these ideals and make sacrifices for their attainment. Idealism should not be talk without action. You must bring to real life the ideal thought. If you think it is too hard, just try it nevertheless. Start anew each morning to do something toward accomplishing what you long for. Never be discouraged.

Ideals are never reached by a bound. You never lose by trying, only by giving up trying. When you say, "What is the use?" you are committing a crime against your own progress. Do not try all the time, but each day a little. Never be a quitter of ideals.

Bring music into your lives. If you cannot have a thorough course of musical education, you can have musical ideals just the same. They cost nothing or require no time. These ideals planted, you will find much opportunity to hear good music. You can sing

in your church, you can join evening choirs, and learn little by little. When you have once acquired a sense of rhythm and tone beauty you will have attained a joy of life that no one can describe and it will help you over hard places, for with it will come a seeking for, finding and establishing harmony in all your surroundings and relationships.

Warford Artist Pupils in Concert

Tilla Gemunder, soprano; Edna Wolverton, soprano, and Philip Jacobs, bass, pupils of Claude Warford, furnished the concert at the Wanamaker Auditorium, Wednesday afternoon, April 19. The audience numbered nearly 900 persons, and was most enthusiastic.

Miss Gemunder's well schooled voice was heard to good advantage in an aria from "La Bohème" and numbers by Wagner, Henschel, Stephens and Russell. Her diction and phrasing were admirable in all of the numbers.

Miss Wolverton gave especial pleasure in a group of songs by Coleridge-Taylor, Ronald and Gilberté, although Rogers' "The Star" and Puccini's "La Tosca" aria were both well rendered.

Mr. Jacobs' fine bass voice was greatly enjoyed in Elliott's "Song of Hybias the Cretan" and songs by Bullard, Cowen, Huhn and Secchi.

Not the least enjoyable feature of the concert was the "Letter Duet" from "Le Nozze di Figaro," which was beautifully sung by the Misses Wolverton and Gemunder.

Another concert by Warford students will be given in the Auditorium Saturday afternoon, May 20.

Elizabeth K. Patterson Pupils at Studio Musicale

Elizabeth Kelso Patterson presented six of her pupils in a musicale, given April 15, in her residence-studio, 257 West 104th street. Helen Erskine, Cornelia Covert and Mrs. Ficklin, contraltos, have studied with Miss Patterson a year; they all show good voice work. Agnes Waters, who has been with Miss Patterson several years, has a fine contralto voice. She has sung with much success at a number of musicales the past winter. Estelle Leask, soprano, sang the two Mimi airs from "Bohème" with good tone, and most artistically. Geraldine Holland, an artist-pupil of Miss Patterson, is the possessor of a beautiful voice; her tone production is almost perfect. Marian Cummins, who has lived in the Patterson home the past winter, studying piano, played romance (Sibelius) and impromptu (Schubert). She is a young pianist of much talent.

Katherine Stang Violin Recital

Assisted by Helen Wetmore Neuman, soprano; Maud Thompson, organist, with her teacher, Christiaan Kriens, violinist and pianist, Katherine Stang gave a violin recital at Park Avenue Church, April 18. The young woman played works by modern composers, ending with the difficult "Faust" fantasia, by Wieniawski. Some of the Kreisler works were comprised in her numbers, as well as four pieces by her teacher, Mr. Kriens. Miss Stang was soloist at the Kriens Symphony Club concert, Carnegie Hall, last year, when she won universal praise for her playing. Mme. Neuman sang songs by American composers, finishing with four by Kriens.

Nana Genovese at Tonkünstler Concert

Nana Genovese was soprano soloist, and also sang the duet from "Madame Butterfly" with Miss Verlyl, at the Tonkünstler Society concert, Assembly Hall, April 18. Others associated in ensemble music were Augusta Schnabel-Tollefson, Mrs. August Roebelen, Carl H. Tollefson and William Durieux. The last musicale will take place May 2, Memorial Hall, Brooklyn, and the annual dinner is to occur Tuesday evening, May 9, Hotel Marie Antoinette, New York.

Wanamaker Shakespearean Festival

The following announcement has been made of a Shakespearean Festival to be held at Wanamaker Auditorium, under the auspices of the New York City Shakespearean Tercentenary Celebration, beginning Monday, April 24, at 2:30 p. m. Three separate programs, each

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First week—April 24-29, "Shakespeare in Opera," illustrated by tableaux chantants, vocal and instrumental excerpts from "Hamlet," "Romeo and Juliet," "Othello" and "Falstaff."

Program notes are by H. E. Krehbiel and the introductory address is to be given by W. J. Henderson, Monday of each week. Interpreters are: Bernard Olshansky, baritone, late of Boston Opera Company; Diana York, Umberto Sorrentino (in tableaux) and J. Thurston Noe, Alexander Russell (organ and piano).

Leonora Sindell Recital

Leonora Sindell, the talented young soprano, gave a recital in New York on the afternoon of Tuesday, April 18, Umberto Martucci, accompanist. Miss Sindell opened her

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program with the "Suicidio" air, from Ponchielli's "La Giacinta," the dramatic possibilities of which she sang in such a way as to make it of large interest to lovers of music. Her program in full was as follows:

"Suicidio" air, from "La Giacinta" (Ponchielli), "Only of Thee and Me" (Bauer), "April" (Chapman), "Across the Hills" (Rummel), "Jean" (Spross), "Yesterday and Today" (Spross), "Du Bist Wie Eine Blume" (Liszt), "Mondnacht" (Schumann), "Das Veilchen" (Mozart), "Immer Leiser Wird Mein Schlummer" (Brahms), "In Those Soft Silken Curtains" (Puccini), "Merry Maiden Spring" (MacDowell), "Twas April" (Nevin), "I Came With a Song" (LaForge), "May Morning" (Manney), "The Year's at the Spring" (Beach).

Melvina Passmore, a Talented Singer

Melvina Passmore, the promising artist-pupil of Oscar Saenger, intends to sail for her home, Houston, Texas, the middle of May.

Melvina Passmore made her bow to a New York public at a musicale tea given by Mrs. Saenger a short time ago. Then she gave evidence of a brilliant future. Her voice is a lovely coloratura soprano, and she is said to sing the C above high C with ease. Louis Kömmenich, the well known conductor, heard her sing almost a year ago and is reported to have complimented her on her individual style.

On March 30, Miss Passmore sang before the Euterpe Club, Plaza Hotel, and received commendation for the arias from the "Magic Flute" which she rendered artistically.

Before coming to New York to study, Miss Passmore took a course at the Royal Academy, Vienna. She was on her way to Paris to finish when the war broke out and she was forced to change her plans. She claims that she is not sorry, for she has accomplished so much under the direction of her present teacher, with whom, she says, "It is a joy to work." Before sailing from Europe, the young singer sang at a benefit for the Presbyterian Church in Vienna with excellent results.

New York State M. T. A. Dinner, Gabrilowitsch Guest of Honor

Frederick Schlieder, president of the New York State M. T. A., will soon announce the date of the dinner to be given in May, at which Mr. and Mrs. Gabrilowitsch are to be guests of honor. These monthly dinners of the city auxiliary branch of this State association are enjoyable affairs, bringing, as they do, a brief program of music, a lecture, and inviting comments by those who are present.

The proposed constitution to be presented at their next convention at Syracuse University, June 20-22, 1916, has been sent to members and friends. It is the aim of the officers to obtain as charter members the representative educators and teachers of New York State.

Notes

Florence Wallace, soprano; Harry Lawrence Hunt, tenor; Robin Ellis-Clendinning, dramatic reader, and Collins Buchanan, at the piano, collaborated in an artists' recital at the Hotel Majestic, April 14. Mr. Ellis-Clendinning's readings, whether humorous or dramatic, are always interesting. A reading in Irish dialect, "Mrs. Mulgrew Goes to Hear Paddy Roosky," was recently recited by him before Mr. Paderewski.

The fifth afternoon musicale of the Women's Philharmonic Society, Amy Fay, president, took place April 22 at the Granberry Studios, Carnegie Hall, a program of songs by Marion Bauer making up the hour's music. Associated in the singing were May Dearborn Schwab, Vera Robbins Browne and Miss Burrowes, with the composer at the piano. The sixth afternoon musicale of the society will be held Saturday, May 27, at 4 p. m. in the Granberry Studios, Carnegie Hall.

Marie Cross Newhaus announces an evening of music and drama, Waldorf-Astoria Hotel, May 3. Excerpts from

opera, and a Chinese cycle in costume, with an original play by Mme. Newhaus, entitled "Breaking Fetters," make up the program of the evening. Butler Davenport, Alberta Gallatin, St. John Betts and other well known actors will appear in the one act play.

Edna Mapple, contralto, soloist at the Broadway Presbyterian Church, New York, assisted Chilion Roselle (organist) in a recital at the church, on Sunday evening, April 16. In a group of German songs by Strauss, Brahms and Schubert Miss Mapple was delightful. Her voice, which is unusually rich, is also of remarkable volume. "Voce di Donna" (Ponchielli) and "Dawn in the Desert" (Ross) were also thoroughly appreciated by the large audience. At all times there was evidence of the singer's good musicianship.

Herman Sandby and the Danish Folk Music

Herman Sandby, the celebrated Danish cellist and composer, who has been a member of the Philadelphia Orchestra for a number of years and who recently left that organization in order to devote his time to concertizing and composing, will give his first New York recital early next season. He is booked also for a number of concerts in the East and Middle West.

Sandby is a typical Dane, and, although he has spent considerable time of late in the United States, his summer home is on a promontory, the most northern point of Zealand, one of the most beautiful and historic spots in Denmark. On one of the old giant mounds where lies buried some unknown hero of the Viking age, Sandby has his studio or "work bower" as he calls it.

"Folk music is not a matter of past history to me," stated Mr. Sandby recently; "it is the call of the wild, the call of my deepest self. I knew most of the tunes when a child, and at the age of three I used to get a penny every time I sang a song or fiddled a tune on a ruler. I have never outgrown my love of the folksongs or of my country. I used to say I could never really breathe anywhere but in Denmark because I always got so restless and melancholy away from home. At the very beginning of my career, after my London and Berlin debuts, I was offered a tour to Australia, but I had discovered, quite incidentally, that there were some folksongs up in Jutland that had to be written down. I enjoyed wandering up and down the shore of my island country, jotting down more folksongs."

There is scarcely a town in Denmark which does not know Sandby, and Norway and Sweden are also familiar with his work. Mr. Sandby states that he began setting folk tunes to his own harmonies purely for his own pleasure. It was a great surprise to him when Queen Alexandra asked him to play some of his folksongs for her at Buckingham Palace. Her majesty was so delighted with them that they were dedicated to her. Several years later, when the Queen came to Denmark, she telegraphed to Mr. Sandby, who was then at his summer home in Rorvig, and asked him to come to her palace and play these folksong settings for the Empress Dagmar of Russia and herself.

Recent arrangements have been made for four string instruments, also for piano, violin and cello. These compositions have been enthusiastically received in Philadelphia on various occasions. A comment from the Evening Ledger of that city reads: "Sandby reached the 'cor dium' of his hearers' emotion in the subtle simplicities of his folk music for trio. They appeared naive, superficially, but were really invested with the ages long wisdom of the folk soul, touched with the melancholy of the North. Always there was the tang of the earth, never sophistication." His cello concerto, which he played with the Philadelphia Orchestra, scored an impressive success.

Yvonne de Tréville Engaged for Fifth

Time in Four Seasons at Detroit

The announcement of the Detroit Orchestral Association concerts for 1916-1917 contains the name of the famous coloratura soprano, Yvonne de Tréville, as soloist with the New York Philharmonic Orchestra.

Mlle. de Tréville has appeared in Detroit in straight recital, in costume recital and as soloist with the Minneapolis Symphony Orchestra and with the Cincinnati Symphony Orchestra, since her return to America, and she is assured of a warm welcome from a large and enthusiastic audience whenever she sings there.

Mlle. de Tréville has always been considered one of the finest singers of Mozart in Europe and at the Philharmonic Orchestra concert she will sing two of the lesser known Mozart arias.

Von Mickwitz Becomes Householder

Harold von Mickwitz has taken a lease on the property of 4039 Cole avenue, Dallas, Tex., and will establish his residence there about April 1, says The Musicale of that city.

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EDDY BROWN "A REAL ARTIST"

Young American Violinist Again Arouses Enthusiastic Praise at His Fifth New York Recital

Five recitals in Aeolian Hall, New York, since the first of the year, every one crowded with an enthusiastic audience, is the record held by Eddy Brown, the young Ameri-



EDDY BROWN,

Violinist, who has made a sensation during this, his first, year in America.

can violinist. This is what the New York press said of his fifth and final appearance there this season:

BROWN AT HIS BEST.**AMERICAN VIOLINIST BRILLIANT IN HIS FINAL CONCERT.**

Eddy Brown, American violinist, gave his fifth and last recital of the current season yesterday afternoon at Aeolian Hall before an audience both large and enthusiastic. . . . In all that he did, Mr. Brown disclosed his excellent schooling in violin technic, paired with the taste and finish of his now familiar style. In the concerto his playing was remarkable for the ease with which the technical difficulties of the work were met, fine accuracy of intonation and a lovely quality of tone being features. The music was also delivered with much feeling. In the Vitali chaconne, which he also gave, he showed even more breadth of tone than is his wont.—New York Sun, April 17, 1916.

Mr. Brown's undoubted talent is always in evidence in his playing. He has great technical facility, elasticity of bowing and a buoyant life and vitality. His tone is always excellent.—New York Times, April 17, 1916.

This young player possesses, besides the highly developed technic, that makes almost as a matter of course even the youngest professional fiddler today in sense a virtuoso, a strongly marked individuality.—New York Globe, April 17, 1916.

Eddy Brown's native America is gradually growing accustomed to his violin playing. He is not yet by any means the idol that he has been abroad. . . . but Eddy Brown is progressing in the right direction.—New York Evening Mail, April 17, 1916.

EDDY BROWN SHOWS HE IS A REAL ARTIST.**PLAYS MENDELSSOHN CONCERTO AND OTHER NUMBERS WITH CONSUMMATE GRACE.**

It is regrettable that the young American violinist did not have the accompaniment of an orchestra in Mendelssohn's concerto—regrettable all the more because he gave a more thoroughly enjoyable and stimulating performance of the solo part than New Yorkers have had an opportunity of hearing in recent years. It was a performance that not only fulfilled admirably the technical demands of the work, but breathed the true spirit of the music.

Among the features of his interpretation which one noted with special pleasure were the airy delicacy of his cantilena in the slow movement, the absence of all sentimental exaggeration in his melodic phrasing, and the finely restrained tempo he adopted in the finale, instead of scurrying along at the usual breakneck rate which robs that movement of most of its rhythmical vitality and grace.—New York Press, April 17, 1916.

Mr. Brown's playing seems to have caught the fancy of the local musical public. He is a virtuoso player of real distinction, with brilliancy of tone and of technic. . . . There is real pleasure to be derived from his clean technic and remarkable facility in fingering and in handling the bow. . . . Not many violinists keep their hearers so intensely interested as does Mr. Brown. "He has learned what they want to hear and he gives it to them in liberal quantities. Yesterday's audience was large and it enthusiastically called for encores.—New York Herald, April 17, 1916.

Eddy Brown, the gifted American musician, gave his fifth violin recital in this city in Aeolian Hall yesterday afternoon. Considering that Mr. Brown made his entry into New York with little or no heralding, the fact that his success warranted five events is still significant.—New York American, April 17, 1916.

Active Seagle Pupils

Busy artist-pupils of Oscar Seagle have been especially so around Easter. A quartet made up of Seagle pupils gave the Easter music at the Fort Washington Presbyterian Church, New York. Its members were Pauline Curley,

soprano; Lorena Zeller, contralto; Harold van Duzee, tenor, and Luther B. Merchant, bass. Mrs. George Leonard Gold is organist and choir director of the church. Mrs. Gold is Mr. Seagle's class accompanist. In the morning Edwards' cantata, "Lord of Light and Love," was given. In the evening the concerted numbers were "Lo, the Tomb Is Empty," by Broome, and "Life's Resurrection Hour," by Neidlinger. Harold van Duzee sang the solo, "I Am the Resurrection and the Life," by Torrance.

Frieda Klink, contralto, goes to her new position at the First Congregational Church, Glen Ridge, N. J., May 1. Last week Miss Klink gave a program before the Jersey City Woman's Club. Among her numbers were Schubert's "Frühlingsglaube"; "Botschaft," by Brahms; Saint-Saëns' "La Cloche," and "The Star," by James H. Rogers. Palm Sunday Miss Klink sang with the quartet at the Institute of Arts and Sciences, Brooklyn.

Juliet Griffith, another Seagle pupil, had the honor of giving the Schumann program of the year for the Schumann Club, Brooklyn, April 26. Miss Griffith sang the composer's "Widmung," "Volksliedchen," "Der Nussbaum" and "Frühlingsnacht." She gave a musicale at the home of Mrs. James Doag, April 13, and April 15 sang French, German and English songs at the Hotel McAlpin at the annual luncheon of the Rounds Alumni Association.

Tenor George F. Reinher's Busy Easter Week

George F. Reinher, whose beautiful lyric tenor voice and frequent singing made him quite a popular artist during these last few seasons, promises, it is said, to become one of the most successful oratorio singers of the younger generation. His style and pure lyric quality, combined with fine training and thorough musicianship, fit him for oratorio work, and his future is watched with keen interest by leading organists and choral conductors. Owing to his marked ability, Easter week was a specially busy one for him.

On Sunday, April 16, he sang at the Woodcrest M. E. Church, in "Christ the Child," Arthur Miller; Thursday, April 20, Church of the Intercession, in "The Seven Last Words of Christ," Dubois; Friday, April 21, Woodcrest M. E. Church, with a chorus of ninety voices, in "Christ the Sacrifice," Miller; Sunday, April 23, a. m., Church of the Intercession, in "Daughter of Jairus," Stainer; Sunday, April 23, p. m., Woodcrest M. E. Church, in "Christ Victorious" (Miller).

Mr. Reinher received his entire vocal training at the Soder-Hueck Studios, Metropolitan Opera House, New York, an institution that has gained a reputation for developing so many capable artists now prominent before the public.

Mme. Maverick to Sing at Ritz-Carlton, April 29

On April 29, Laura Maverick will appear as soloist at a concert given at the Ritz-Carlton, New York. Miss Maverick is a favorite with New York concert audiences, her lovely mezzo voice and gracious personal charm immediately winning her audiences. Her admirers will be delighted to welcome her back to the concert world after her enforced absence because of illness. A much needed rest and a trip to the South have repaired the effects of her sickness, and those who have heard her declare that her voice sounds better than ever.



Telegram received by Annie Friedberg, the Manager of

Eleanore COCHRAN

after her appearance at Champaign with the New York Philharmonic Orchestra.

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Mme. Claussen Avers Marriage to

Be an Aid to Artistic Career

That marriage is an aid and not a hindrance to an artistic career is the firm belief of Julia Claussen, and she does not hesitate to express it. The Swedish prima donna was interviewed in Chicago, shortly before she started on the long Chautauqua tour that will keep her traveling from one end of the South to the other throughout the summer.

"Marriage is good for an artist—I am sure of it," Mme. Claussen is quoted as saying. "How could I help feeling so with such a husband!" This allusion to Captain Theodore Claussen caused that good looking gentleman to blush with becoming modesty. "It is this way," the singer went on to explain. "Love is the greatest thing in life. A woman who is an artist needs much in life for her development—love, marriage, home, children, happiness and sorrow, too. A singer must grow, and only a many sided life will yield a many sided art. What is more, an artist tends to become self centered, which, of course, is not well. She naturally loves the opera and the concert stage, and her circle of immediate interests becomes constantly more restricted unless she takes steps to counteract the tendency. A husband and family give her other responsibilities to think about, and therefore are broadening."

Mme. Claussen's views are given further interest by the fact that hers was a love match and a runaway one at that. She began her career at the Royal Conservatory, Stockholm, when she was very young, and she married at the age of twenty against the advice of her friends, family and teachers.

"They all said to me that all would be lost if I married," laughed the prima donna. "But I said that I was sure I would succeed if I worked hard, regardless of the terrible handicap they told me marriage would prove. I am sorry for the artist who doesn't marry, or for any one who doesn't love. They miss much."

Captain and Mme. Claussen have two daughters, Gungburg and Sonja, aged eleven and thirteen years, who are in school and who have inherited their mother's musical gifts.

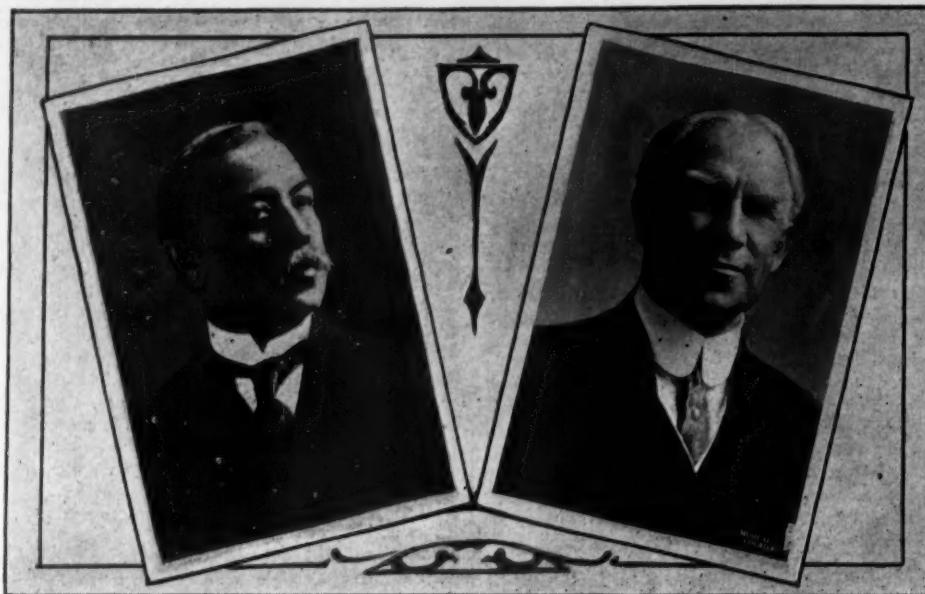
Mabel Riegelman Is Singing A NEW CADMAN SONG

A new Cadman song entitled "Calling to Thee," the words by William H. Gardner, author of MacDowell's "Thy Beaming Eyes," is now being sung by Mabel Riegelman, of the Chicago and Boston Grand Opera Companies, at all her concerts. This latest Cadman composition is finding its way rapidly to the public because it possesses virtues in favor with artists and audiences alike. It is dedicated to Madame Gadski and it is hoped that this artist will use it on her programs next season.

Cadman's new "Three Songs from the West" for baritone or tenor are attracting attention in all parts of the country. They are "big" songs and while demanding study, they are not prohibitive for singers who are looking for "songs with a message" and with a spirit of the out-of-doors. A strong melodic appeal and smashing climaxes mark the ones called "The West" and "Requiescat." The words of the latter are worth reproducing in part.

When I am dead I want no stoled choir,
No man to mutter psalms above my bier;
But place my shell on rock-strewn, wind-swept
plain
Where earth's scarred wrinkles, sun-kissed dare
the sky.
Let mighty winds from storm-lashed pine-
crowned crest
Be my lone, God-sent gracious requiem.
And you, my heart and soul,
YOU are my rest!

CHARLES FARWELL EDSON.



HENRY T. FLECK.

DAVID BISPHAM.

FLECK AND BISPHAM APPEAR IN "A MIDSUMMER NIGHT'S DREAM"—HUNTER COLLEGE SEEKS FIRST PERFORMANCE—FIVE OTHERS TO FOLLOW

Henry Thomas Fleck, dean of the department of music of Hunter College, casting about to find exactly the proper manner of celebrating fittingly the Shakespeare Tercentenary, hit on the plan of a reading of the delightful comedy, "A Midsummer Night's Dream," with the accompanying Mendelssohn orchestral music. His idea was that this should be given in Hunter College, then repeated in five other leading educational institutions of New York. The idea was all right, but where was the money to come from for this elaborate presentation? It included, in the Fleck brain, David Bispham as reader at the first performance, and Robert Stuart Pigott as reader at the others. To resolve is to act, and to act is to produce results with Henry Thomas Fleck, so he found the right people of means, interested them, and the thing was done.

Public spirited people of means realize that if literature and the other arts are free and generously provided for, that the same should be done for music, and that the best time to do this is when these young minds are at an impressionable stage of life. This work, too, supplements the class room work of the teacher of English. The student should hear the best in music, just as he has the best in everything else. Among those who contributed to this object were Clarence Dodge, George W. Perkins, Clarence Mackay, Otto Kahn, Willard Straight, Senator Clark, Mrs. Harriman and others. Professor Fleck's standing is such that they at once became interested, with the thoroughly practical result stated.

The great hall of Hunter College was filled on Sunday afternoon by an audience largely composed of students, which heard the comedy with close attention and every manifestation of delight. Mr. Bispham's reading was inimitable, delineating each character with perfect characterization. The boisterous unctuous of Bottom, the comical Flute, Snug the joiner, the sweetly feminine tones and manner of Hermia, all this was portrayed in a manner which stamped David Bispham as a consummate actor, facial and bodily means being enlisted to make it fittingly realistic. The result was a delight, and brought joy to the hearts of all listeners. As to the orchestral portion of the performance, eighty men were enlisted in this. They played the brilliant overture with fine facility, the nocturne with elegance and expression, and the fairies' music with dainty grace. Portions containing humor, including the funeral march, with its two part harmony (clarinet and bassoon), were excruciatingly comical, and brought expressions of appreciative delight from the immense audience. All these effects Professor Fleck obtains with the least possible expenditure of effort, evidently believing that the effort should be spent in rehearsal, not in performance.

A well written introduction on the program contained illuminating comments on both text and music; this, too, was evidently Professor Fleck's handiwork. His advance notice was as follows:

In the present deluge of amateur Shakespeare performances, the production of "Midsummer Night's Dream" by Hunter College comes as a rare treat to the people and an honor to the greatest of poets. It will consist of a reading of the play by that sterling artist, David Bispham, while an orchestra of eighty of the very best artists under the direction of Prof. Henry T. Fleck will play Mendelssohn's incidental music to the comedy. This delightful music was written in

1843 at the request of the King of Prussia, and used in connection with the stage performance of the play at the New Palace in Potsdam, October 14 of that year. The wonderful overture to "Midsummer Night's Dream"—which is beyond the powers of amateur orchestras—was written in 1846, when the composer was only seventeen years old, and is justly regarded as one of the remarkable instances of musical precocity on record. Hunter College will devote an entire week to this production, and make it an educational feature by giving six performances in six of the largest high schools of Greater New York, before the students, and during the regular school hours, thereby supplementing the regular class work of the teachers, who perhaps need to hear such a work as much as the students. Robert Stuart Pigott will read the play for the high school performances, and an orchestra under the direction of Prof. Henry T. Fleck will play the incidental music to the comedy. All these performances to the public and students as well are free and under the auspices of the music department of Hunter College. They were made possible by the generosity of some of our most public spirited citizens.

At the close Mr. Bispham and Prof. Fleck were overwhelmed with congratulations. The work will be repeated Thursday, April 27, at Washington Irving High School; Friday, April 28, at Morris High School (both at 2:45 p.m.), and at the College of the City of New York, Saturday, April 29, 139th street and Amsterdam avenue, at 8 p.m.

"Jacob's Dream" Performed by Paul Held

Paul Held's new composition, "Jacob's Dream," for violin, cello, harp and organ, received its first public presentation on Easter Sunday, April 23, at the Brick Presbyterian Church, New York. This work, which is rich in melodic beauties, bids fair to become as popular as his "Prayer for Peace" and many of his other compositions.

MINNEAPOLIS SYMPHONY ORCHESTRA SPRING TOUR

On the spring tour of the Minneapolis Symphony Orchestra, Emil Oberhofer, conductor, the following are to be the soloists: Leonora Allen, soprano; Jean Cooper, contralto; Albert Lindquest, tenor; Louis Graveure, baritone; Richard Czerwonky, violin; Cornelius van Vliet, cello, and Henry James Williams, harp.

This is to be the itinerary:

- April 9 (Sunday), Minneapolis, matinee only.
- April 10, Aberdeen, S. Dak., matinee and night.
- April 11, Mitchell, S. Dak., matinee and night.
- April 12, Sioux City, Ia., matinee and night.
- April 13, Omaha, Neb., matinee and night.
- April 14, Maryville, Mo., matinee and night.
- April 15, Kirksville, Mo., matinee and night.
- April 16 (Sunday).
- April 17, Topeka, Kan., night only.
- April 18, Topeka, Kan., matinee and night.
- April 19, Emporia, Kan., matinee and night.
- April 20, Newton, Kan., matinee and night.
- April 21, Chanute, Kan., matinee and night.
- April 22, Winfield, Kan., matinee and night.
- April 23 (Sunday), Edmond, Okla., matinee only.
- April 24, Oklahoma City, Okla., matinee and night.
- April 25, Fort Smith, Ark., matinee and night.
- April 26, Little Rock, Ark., matinee and night.
- April 27, Little Rock, Ark., matinee and night.
- April 28, Muskogee, Okla., matinee and night.
- April 29, Tulsa, Okla., matinee and night.
- April 30 (Sunday).
- May 1, Pittsburg, Kan., matinee and night.
- May 2, Lawrence, Kan., matinee and night.
- May 3, Warrensburg, Mo., matinee only.
- May 3, Sedalia, Mo., night only.
- May 4, Centralia, Ill., matinee and night.
- May 5, Jacksonville, Ill., matinee and night.
- May 6, Decatur, Ill., matinee and night.
- May 7, (Sunday), Terre Haute, Ind., matinee only.
- May 8, Charleston, Ill., matinee only.
- May 8, Mattoon, Ill., night only.

- May 9, Lafayette, Ind., matinee and night.
- May 10, Urbana, Ill., matinee and night.
- May 11, Davenport, Ia., night only.
- May 12, Davenport, Ia., matinee and night.
- May 13, Iowa City, Ia., matinee and night.
- May 14, (Sunday).
- May 15, Iowa Falls, Ia., matinee only.
- May 15, Webster City, Ia., night only.
- May 16, Waterloo, Ia., matinee and night.
- May 17, Cedar Rapids, Ia., matinee and night.
- May 18, Cedar Rapids, Ia., matinee and night.
- May 19, South Bend, Ind., matinee and night.
- May 20, LaPorte, Ind., matinee and night.
- May 21, (Sunday).
- May 22, Grand Rapids, Mich., matinee and night.
- May 23, Lansing, Mich., matinee and night.
- May 24, Flint, Mich., matinee and night.
- May 25, Mt. Pleasant, Mich., matinee and night.
- May 26, Appleton, Wis., matinee and night.
- May 27, Appleton, Wis., matinee and night.
- May 28, (Sunday), Escanaba, Mich., matinee only.
- May 29, Houghton, Mich., night only.
- May 30, Houghton, Mich., matinee and night.
- May 31, Marquette, Mich., matinee and night.
- June 1, Ashland, Wis., matinee and night.
- June 2, Duluth, Minn., night only.
- June 3, Duluth, Minn., matinee and night.

OBITUARY

Joseph Gotsch

Joseph Gotsch, cellist, died suddenly from heart disease, on Friday evening, April 21. Early in the evening, Mr. Gotsch went to the nearest post box from his home, 75 West Ninety-fifth street, New York, to mail a letter, when he was stricken on the way.

Mr. Gotsch was born in Moravian-Schönberg, Austria, and received his musical education at the Conservatory of Vienna. One of his Schönberg schoolmates was Leo Slezak, the tenor. In Europe he had been a member of several prominent orchestras before coming to America, fifteen years ago. He first went to Pittsburgh, but it was not long before he made New York his home and joined the Metropolitan Opera Orchestra and became connected with many musical organizations. For many years he had been a member of the Philharmonic Orchestra. As teacher and as soloist much of his time was occupied also. As a composer he had also won distinction and has left a collection of pieces for cello composed by him.

Mr. Gotsch was about forty years of age. He had no relatives in this country except his mother, who lives in West Hoboken, N. J.

S. Jerome Uhl

S. Jerome Uhl, father of Jerome Uhl, the baritone, and an artist of international renown, died in Cincinnati, April 12. His widow and son survive him.

Alfred Henry Bissell

Alfred Henry Bissell, organist and composer, died at the home of his son, Frederic A. Bissell, 247 Summit avenue, Brookline, Mass., on Friday, March 31, at the age of seventy-two. He was born in Boston, the son of Thomas B. Bissell, a musician for many years connected with the Oliver Ditson Company. He was organist at the Old Ship Church in Hingham, the Universalist Church of Newtonville, and other churches of Greater Boston, as well as in Montpelier, Vt.

Mary F. Tyler

Mary F. Tyler, mother of Abram R. Tyler, formerly organist and choirmaster of the New York Avenue Methodist Episcopal Church, but now of Detroit, Mich., died of paralysis Monday, April 17, at her home, No. 332 Monroe street, Brooklyn. She was born near Binghamton, N. Y., and was eighty-six years old. She leaves only her son.

Carlo Cappiello

Carlo Cappiello, who for many years conducted a musical instrument store at 265 Graham avenue, Brooklyn, and was well known for his musical talent and ability in the shaping of delicate instruments, died in his home above the store in his seventy-third year.

Olga Schmidt

Olga Schmidt, formerly a concert singer, who had appeared in many concerts in New York, died at her home in North Bergen, N. J. She was the wife of Henry Schmidt, a florist.

Charles M. Allen

Charles M. Allen, a tenor singer and teacher, died recently at his home in Westminster, Conn., after a short illness, from pneumonia.



REFLECTIONS FOR SERIOUS PIANO STUDENTS

By Sidney Silber, Head of Piano Department of the University School of Music, Lincoln, Neb.

A musical genius is one who creates something novel and original. This something novel and original must spring from an inner necessity. It must not be merely a caprice to be different.

No pianist is on record as having died "because he knew too much" or "used his mentality too much." There are, however, thousands of living examples of musically inclined and talented persons who never became good or great pianists, because they did not know enough or did not use their mentalities sufficiently.

Your listeners must believe in you before you touch a key, if you are to "get across the footlights" most effectively.

"To make money" is a weak provocation, if it is the only provocation for pursuing serious piano study. The efficient musician and artist is invariably a "money maker"—under normal conditions.

Think before you act—look before you leap.

In life we are punished by our sins—not for them. In music our listeners (provided they are more sensitive than we) are punished both by and for our musical transgressions.

If you are not interested in serious piano study don't pursue it seriously. If you love such study you will soon "follow suit."

If you know that you know, everybody who comes in contact with you will also know that you know, without telling them. Your standards must be higher than those whom you meet. They will then "recognize" you.

All new pianos have black and white keys and attractively finished cases. The distinguishing superiority lies in the unseen elements—very much the same as in individuals.

In purchasing a piano you always get that for which you pay. If you appreciate quality and have the price, you must pay for that which you want.

The impression that concert agencies exist solely for the purpose of "discovering" talented young artists, in order to exploit them, is entirely erroneous. Concert agents cannot be expected to take any chances with "unknown quantities" who have no "drawing powers." They lose quite enough money on leading artists who "do not make good."

Stagnation in piano study is synonymous with retrogression.

The playing of many pianists frequently reminds me of Bellamy—"Looking backward."

A dimple in a smiling young lady's face is often worth more—in point of charm—than hours of so called "legitimate" piano playing.

"Classical" piano playing is most frequently only stiff and dry piano playing.

He who can play the piano, does so; he who cannot, usually teaches a "method."

The value of a diploma stands in direct ratio to the standards of the institution which confers it—not necessarily upon the size of the institution or the number of students enrolled.

Methods do not make artists. Method may make a piano player, but not a pianist.

It is unfair to throw the entire responsibility of piano playing upon the fingers. Fingers do not necessarily make good pianists, although all good pianists appreciate these "invaluable tools."

Never remain with a teacher—no matter how great he (or she) may be, if, after conscientious trial, you feel that you are not progressing.

It is always a most fortunate coincidence when the right pupil gets the right teacher.

Your audiences, unless composed entirely of "indulgent" friends, never take anything for granted. Like the man from Missouri, "they must be shown."

Iconoclasm is the basic law of all musical and interpretative progress.

Pianists given to "brain storms" and subject to "exaggerated ego" invariably "fizzle out."

In the last analysis there are neither good nor bad teachers; there are only good or bad students. A good student can learn even from an incompetent teacher, namely, how not to do things. A poor student cannot learn anything even from a competent teacher.

You should never allow any one to jeopardize your sacred right and duty to do your own thinking.

Bookings Secured for Julia Claussen by Her Manager, Alma Voedisch

Alma Voedisch, the energetic manager of New York and Chicago, has booked Julia Claussen during the season 1915-1916 in Portland, Ore.; Tucson, Ariz.; Milwaukee, Wis.; St. Louis, Mo.; Chicago (Amateur Musical Club); Dubuque, Iowa; Chicago (Congress Hotel recital); Milwaukee, Wis.; New York (recital with Albert Spalding); Chicago (F. Wight Neumann recital); Minneapolis, St. Paul, La Crosse, Beloit, Madison, New York (with Minneapolis Symphony Orchestra); Cleveland (with Minneapolis Symphony Orchestra); Chicago (with Minneapolis Symphony Orchestra); Houston, Texas; Galesburg, Ill.; Omaha, Neb.; Urbana, Ill.; Chicago (with Chicago Symphony Orchestra); Chicago (with Mendelssohn Club), and other festival engagements.

Mme. Claussen's Houston engagement was also booked by Alma Voedisch.

New Success for Mrs. Beach

At a recent recital in San Francisco held at Scottish Rite Hall, Alice Gentle sang two new songs of Mrs. H. H. A. Beach, "The Secret" and "Dark Is the Night." Mrs. Beach, who was present, writes her manager, M. H. Hanson, that Miss Gentle had a brilliant success and that both songs had to be repeated. The eminent American composer is now in San Francisco, where she will remain until the opening of her concert season next October. Mrs. Beach will play her own piano concerto with a number of the orchestra, her first appearance being with the St. Louis Symphony Orchestra.

During the summer Mrs. Beach will work on a number of songs for her friend, Marcella Craft.

Marie Morrisey Re-engaged

Marie Morrisey has been re-engaged as contralto soloist at the Fifth Avenue Presbyterian Church, New York, of which Dr. J. H. Jowett is the pastor. The other members of the solo quartet are: Mary Hissem de Moss, soprano; Alfred D. Shaw, tenor, and Frederic Martin, bass. Frank S. Sealey is the organist and choir director.

Alice Zeppilli, the Italian prima donna, who will be with the Chicago Opera Association next year, met with fine success in a recent appearance at the Opera-Comique as Tezen.



WESTON GALES

*Musical Director
Detroit Symphony Orchestra*

Sept. 14, 1914

*Mason & Hamlin Co.,
Boston, Mass.*

Gentlemen:—

After careful study of the Mason & Hamlin Piano, I am convinced that as a solo instrument, as well as a means of accompaniment, it is without equal. A pure, mellow, liquid, singing tone of unusual brilliance and clarity, capable of every degree of dynamic expression, combined with an action designed to overcome the greatest technical difficulties with the least degree of effort, endow the Mason & Hamlin Piano with all those qualities essential for the interpretation of the whole repertoire of the piano. To listen to your pianos, or to play them, is one of my chief pleasures.

Wishing you all success, I am,

Very truly yours,

*(Signed)
WESTON GALES.*

BEETHOVEN SOCIETY

Annual Spring Festival

Waldorf-Astoria, Astor Gallery

Musicale and Dance

Saturday, April 29, 1916
at 3 o'clock

Artists:

Vernon d'Arnelle, Lewis James,
May Lester Brown, Harold L. O'Brian
and Mrs. George Thomas Lynch

D'ALBERT'S "DIE TOTEN AUGEN" LACKS VARIETY AND CONTRAST

However, New Opera Produced in Dresden Has Effective Libretto—Nikisch Closes His Berlin Season—The Crown Princess Gives a Muscale—A Gerhardt Recital—Other Concerts

Jenner St., 21,
Berlin, W., March 10, 1916.

During the last twenty-three years Eugen d'Albert has been a prolific writer of opera, toward which he has bent his chief energies, even, as is known, neglecting for years his career as a pianist. But only one of his operas, "Tiefland," has had a public and permanent success, due chiefly to the excellent libretto. All his other works for the stage have been short lived, including even "Die Abreise," which, written in 1898, was perhaps his best operatic effort, though not of sufficient musical merit to stand the test of time.

This season d'Albert comes before the public again with a new one act opera, his thirteenth, entitled "Die Toten Augen" (The Dead Eyes), which had its première at the Dresden Royal Opera on Sunday, March 5. The libretto is written by Hans Heinz Ewers from a sketch by Marc Henry.

The Story of the Opera

The action takes place in Jerusalem in the time of Christ. The chief female character is Myrtle, the blind wife of the Roman ambassador, Arcesius, who married her out of love for her beauty and purity, she having been a poor beggar girl. Myrtle, because of Arcesius' generosity and goodness toward her, imagines him to be physically as perfect as he is noble in mind, and he becomes the idol of her life. But in reality Arcesius is ugly, lame and humpbacked. She has but one wish—that is to receive for his sake the sight of her eyes in order that she may behold her beloved husband.

Hearing of the wonders that Christ has wrought, Myrtle goes to meet him on his entrance into Jerusalem on Palm Sunday. Led by Maria Magdalene she comes before the Saviour and, praying for the restoration of her sight, she receives this blessing and her blinded eyes open to the wonders of the world. The first man who meets her gaze is Galba, the friend of Arcesius, a beautiful Roman youth in the prime of his manhood. His appearance is the embodiment of the ideal she had formed of her husband, and she imagines him to be Arcesius. Overcome by her feelings she falls upon his neck, and Galba, who secretly loves her, responds with the greatest warmth to her embraces. Arcesius, who witnesses this scene, becomes enraged with jealousy and kills his friend.

Myrtle through her servant learns that the fearful murderer and not the beautiful Roman is her husband. In

her deep misery she thinks of the teachings of Christ and decides to sacrifice herself in order to restore the happiness of Arcesius. She destroys her newly gained eyesight by looking into the full rays of the sun and never reveals the fact to her husband that she has seen him in all his ugliness.

D'Albert's Music

In choosing this libretto d'Albert has assured the success of his opera beforehand, as the touching action appeals directly to the sympathies of the public and chains attention from the very first moment. As to the value of the music the opinions of the critics differ, but they all agree upon certain points. The composer has treated the orchestra with masterly effect. In the scene of the murder he uses the woodwinds, brass and drums copiously, producing some remarkable and realistic effects. Following the character of the libretto he introduces a mystical lyric element into his music, which he has not revealed in any of his other works. But there is a certain monotony and lack of contrast in this score in which one misses the dramatic force and also the melodic flow demonstrated in such a high degree in "Tiefland." Only the scene of the murder, the dramatic climax of the opera, brings a few exciting moments. Some of the themes are very characteristic, particularly the theme of the Good Shepherd and the love motives. D'Albert, however, did not succeed in characterizing the principal personalities musically. They all lack the individual note.

The Dresden ensemble gave a magnificent production of the difficult work. The roles of Myrtle and Arcesius were vocally and histrionically extraordinarily well impersonated by Mme. Helene Forti and Fritz Plaschke. The whole cast was very good and Fritz Reiner conducted with fire and verve. The opera met with a decided success, there having been six recalls for the singers and as many for d'Albert, but it remains to be proven whether the momentary success will become a permanent one. This is rather doubtful.

Nikisch's Last Philharmonic Concert

The final evening of the series of the ten Philharmonic subscription concerts under Arthur Nikisch took place on Monday, March 6. As is usual with the last of these concerts there was no soloist, so that Nikisch had the undivided attention of the public, which justly idolizes him here, as in fact everywhere else also. The program consisted of the "Egmont" overture, the "Pastorale" symphony and Brahms' C minor symphony. Nikisch frequently has put the "Pastorale" and this greatest of all Brahms' symphonies together on one program, and indeed the contrast between these two great works heightens the effect of each.

There is really nothing new to say concerning the conducting of this program by Nikisch. It was both inspiring and masterful, and especially the Brahms symphony produced a profound impression upon the audience. This concert was truly the climax of all the wonderful evenings that had gone before. It was the occasion of a great ovation tendered to Nikisch by the public, who gladly took this opportunity of showing their deep and genuine appreciation of his work and genius.

A Palace Concert

While the Crown Prince is in the field, his wife, Crown Princess Cecilia, has dedicated her services to charity. She has inaugurated relief funds in all directions, in the success of which she takes active interest. She herself is an excellent musician and pianist and has done an unusual amount of good in supporting the efforts made to help needy musicians and actors. This season an excellent institution has been founded here in Berlin, the so called "Haus-Konzerte." Berlin's most distinguished personalities

have opened their homes for the purpose of private concerts given for the benefit of poor artists. The Crown Princess has followed the example of other notabilities and lent her palace in Unter den Linden for this purpose.

Among the participating artists in this concert were Siegfried Ochs, as conductor of his chorus and the Philharmonic Orchestra, and Wilhelm Bachaus, the well known pianist, who appeared in uniform. There were further a singer and a violinist. Ochs had chosen for this occasion simple folksongs in his own arrangement for mixed chorus and orchestra, which were wonderfully rendered. The climax of the program was "Deutschland, Deutschland über alles," which brought the concert to a close.

The Crown Princess, a simple, charming personality, received her guests in the natural manner of any lady in her own home. As was to be expected, the guests included the most distinguished names of the Prussian capital.

Schumann's "Ruth" at Singakademie

For the first time after a long period of rest Georg Schumann's "Ruth" was given a brilliant performance on Friday, March 3, at the Singakademie by the Singakademie Chorus and the Philharmonic Orchestra under the baton of the composer himself. The new impression received upon hearing this composition again gave one the assurance that it is a work of lasting value and that it is to be ranked among the most impressive and effective modern choral compositions. One was struck anew by its dramatic force and its rich flow of melodies, which together make it an extremely grateful work for chorus. The Singakademie Chorus was at its best and did their share in making it a tremendously successful performance. The solo parts were taken by Hedy Iracemu Bruegelmann (Ruth), Emmi Leisner (Naomi) and our countryman, Sidney Biden (Boas).

Gerhardt's Final Recital

Last Saturday Nikisch came before the public in the more modest capacity of accompanist. This was on the occasion of Elena Gerhardt's last Lieder-Abend this season. The program consisted only of Schubert and Brahms Lieder in a choice that was particularly well suited to the singer's voice and individuality. Elena Gerhardt gave especially fine renditions of Schubert's "Wohin" and Brahms' "Zigeunerlieder." Stimulated by Nikisch's wonderful accompaniments she was at her very best and delighted the large sized audience, who applauded both her and Nikisch enthusiastically.

Scheinpflug's Beethoven Concert

Paul Scheinpflug, the conductor of the Bluethner Orchestra, has founded a new singing society, which was introduced to Berlin on the occasion of the last concert of his Beethoven series. The program comprised the "Coriolan" overture, the comparatively unknown "Opferlied," a composition for solo, chorus and orchestra, and the ninth symphony. The "Opferlied" proved to be an interesting work. Scheinpflug gave his best, however, in his rendition of the ninth. The public was carried away by his fiery and tempestuous delivery of the work. In the scherzo the gifted conductor somewhat overshot the mark in exaggerating the tempo. The soprano and alto parts were sung by Kaete Esche and Hertha Dehmlow (who also did the solo in the "Opferlied"), and the tenor and bass parts by Paul Schmedes and Anton Sistermanns.

This is the first winter Scheinpflug has conducted permanently here in Berlin. He has created a name and quite a reputation for himself with his Beethoven cycle and still more with the popular Sunday evening concerts, which he gives with the Bluethner Orchestra. These concerts have become such favorites with the public that they are sold out in most cases. Under his direction the Bluethner Orchestra has become a worthy band of musicians, which is all the more creditable, as most of the standard members have been called to the front, their places being filled with substitutes. Scheinpflug deserves a warm word of praise for the splendid work he has done with this orchestra.

Two Brilliant Pianists Heard

Last week, Alice Ripper, the famous Hungarian pianist, who was recently the soloist of one of Scheinpflug's Beethoven concerts, gave an exceptionally successful recital at Bluethner Hall. Alice Ripper is one of the best woman pianists of the day and has made a great name for herself all over Europe. She produces a warm singing tone and possesses a brilliant, facile technic, and a complete command of the fingerboard. At her concert she again revealed a superior musicianship and a broad style of interpretation. The most effective numbers of her program were the "Appassionata" and Schumann's "Carnaval." It further contained pieces by Chopin, Menter and Schubert-Tausig. Alice Ripper is a great favorite with the Berlin public and, as usual, was showered with applause.

A Krause Pupil Scores

Edwin Fischer, a young Swiss, one of the star pupils of Martin Krause, was heard again to great advantage in a recital of his own. This young artist undoubtedly is one of the most promising pianists of the younger generation, as

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ASA HOWARD
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was demonstrated by his interpretations of Bach and Beethoven. Though not yet quite free from certain excesses, the result of his youthful enthusiasm, he is always interesting, and, above all, individual. Great things are to be expected of him in the future.

Other Concerts

Ignaz Friedman and Frau Raabe-Burg gave an evening of Polish Lieder in order to show the historical development of the Polish song. The singer rendered Lieder by Chopin, Moniuszko, Karlovic, Paderewski and Ignaz Friedman, the latter proving to be very interesting compositions. Friedman on this occasion revealed himself an admirable accompanist.

The Klingler Quartet, in conjunction with Arthur Schnabel, gave a popular chamber music concert at the Philharmonie, playing Brahms' F minor piano quintet, op. 34; Mozart's rarely heard piano quartet, in G minor, and Schumann's piano quartet, in E flat major, op. 47. As was to be expected, this was an evening of rare enjoyment.

Bertha Gardini-Kirchhoff, Etelka Gerster's daughter, gave a second recital, singing among others a group of Lieder by Paul Scheinpflug, which have of late appeared frequently on our concert programs. Mme. Kirchhoff, who was not in quite such good voice as usual, nevertheless was admirable in her interpretation of the big "Traviata" aria. Otto Bache was at the piano.

Piroska Hevesi, a young Hungarian pianist, a pupil of Josef Lhévinne, made her Berlin debut, together with a violinist, Margarete Michel. Fräulein Hevesi has a brilliant technic and is a gifted and temperamental performer. She made a splendid impression and bids fair to achieve a career.

ARTHUR M. ABELL.

Some Sweet Reminiscences

Few can indulge in reminiscences with more fervor and more entertainingly than George Sweet, who devotes most of his time to the training and development of voices at his studios in the Metropolitan Opera House Building, New York. In discussing some phases of his operatic career, Mr. Sweet stated that the recent performance of "The Taming of the Shrew" at the Metropolitan revived pleasant and unpleasant memories. Thirty years ago, when this opera was first given in America, at the old Academy of Music, New York, by the American Opera Company, under the direction of Theodore Thomas, Mr. Sweet was the leading baritone of the company and had been cast for the part of Petruchio. The artists were required to have their parts ready for the first general rehearsal and were much surprised when Mr. Thomas arrived that he had never looked at the score, and was therefore compelled to read it at sight. A performance under such conditions meant that attention could be given only to strict tempos without nuance or phrasing. At the conclusion of the rehearsal he conferred with Mr. Thomas and acquainted the conductor with the fact that he did not propose to sing his part in such fashion at the regular performance. Mr. Thomas was not in sympathy with Mr. Sweet's wishes and therefore was politely but earnestly advised that he might secure another baritone for the part. This is how William H. Lee happened to be credited with the first portrayal of Shakespeare's shrew tamer.

Beethoven Breakfast and Spring Festival to Be Held April 29

The annual breakfast and Spring Festival will be held by the Beethoven Society on Saturday afternoon, April 29, at the Waldorf-Astoria, New York. The occasion promises to be one of the most enjoyable events of the club's history. Special preparations have been going on for the past few weeks, and everything is now in readiness.

The artists selected for the musical program are all well known for their merits. They are as follows: Vernon D'Arnelle, baritone; Lewis James, tenor; May Lester Brown, soprano; Mrs. George Thomas Lynch, contralto, and Harold L. O'Brian, violinist. An added attraction will be exhibition dancing by Dorothy and Ruth Hopper.

The Beethoven Choral, under the able direction of Louis Koenenich, will offer a well selected program, which is being greatly anticipated by the members and their guests.

Mrs. James Daniel Mortimer, the president, will entertain a number of notable people at the breakfast.

At the 400th war emergency concert, on March 30, Mr. de Lara said that ninety-seven new British compositions had been played and seventy-eight concerts devoted entirely to the works of British composers. He further stated that up till then 500 artists had been engaged and the sum of £1,427 (\$15,635) paid in fees.—London Musical News.

Edith Mason the "Surprise of the Occasion"

Edith Mason, the young American soprano, who has had such a remarkable rise in the operatic firmament during the past season at the Metropolitan Opera House, has been adding to her laurels during the three weeks' season in Boston. Her first appearance as Micaela in "Carmen" aroused tremendous enthusiasm and was a veritable triumph for the youthful singer. This success was repeated when she appeared as Sophie in "Rosenkavalier," and later as Gretel in "Hänsel und Gretel." A few tributes paid to Miss Mason by critics of the Boston press testify to the favor with which her appearances were received:

AS MICAELA IN "CARMEN."

The most beautiful singing of the afternoon and among the loveliest ever heard in the Opera House was that by Miss Mason, an American girl originally from St. Louis. A voice beautifully sung, its requisite elements blended as by the art of a master violin maker, free, limpid and golden to the top, it gave pleasure yesterday, enhanced by the singer's admirable sense of style and as a component part of the picture of the girlish, innocent and adoring Micaela—



EDITH MASON,
Soprano, Metropolitan Opera Company.

performance of gracious charm and splendid artistic promise not to be forgotten.—Boston Globe.

But Edith Mason was the surprise of the occasion. We doubt if the part of Micaela has ever been so well sung in Boston. Her two numbers were gloriously given.—Boston Advertiser.

The Micaela was one of the prime joys of the afternoon. Here again it was voice that triumphed. There are few lovelier passages in the opera than the duet of Micaela and Don José and there are few artists who can fathom the beauty of its soprano part as can Miss Mason.—Christian Science Monitor.

Edith Mason's Micaela is also a thing of delight. Hers is one of the most exquisite lyric sopranos that has ever sung the part of the timid and helpless sweetheart of the dashing Don José, and she sings with fine intelligence.—Boston American.

Edith Mason's voice, sweet and true, found the numbers of Micaela easily mastered and she was especially good in the third act.—Boston Post.

As Micaela in the performance of last night Edith Mason reached an equal eminence vocally with Farrar. Beautifully in control, her tones rose from half voice to fortissimo, all with complete clarity.—Boston News Bureau.

AS SOPHIE IN "ROSENKAVALIER."

Sophie was most delicately and gracefully sung by Edith Mason.—Boston Journal.

Miss Mason deepened the instant impression made as to one of the best young voices heard in this town in years and now used with fine musicianship and taste.—Boston Globe.

Miss Mason as Sophie sang the curious music with rare musicianship and exquisite tone. She is by far the best equipped of the American girls who have joined the Metropolitan in recent years.—Boston American.

The character of Sophie was flawlessly sung and acted by Edith Mason and she was as pleasing to the eye as to the ear.—Boston Advertiser.

Miss Mason sang and acted well as Sophie.—Boston Herald.

Louis Persinger in Colorado Springs

Despite inclement weather, the real music lovers of Colorado Springs assembled in goodly numbers at the Burns Theatre last evening on the occasion of the home concert by the most distinguished artist given to the musical world by Colorado—Louis Persinger. If his townspeople waxed enthusiastic over his performance at the time of his first American tour, some three years ago, they surely experienced new sensations last evening, for at no time in his career did Persinger more fully reveal the beauties and refinements of his art which from the first have been clamoring for expression. There appeared in his playing a new note of authority, a greater mastery of himself and of his instrument, which were pleasurable proofs of the fact that he is ever advancing toward the goal destined to be reached by very few. His tone was uncommonly full, warm and vibrant, and his playing was marked throughout by a refined and

effortless manner of delivery which put the listener completely at ease and directed the mind to an appreciation of the loftier purposes of his art. An admirable earnestness of purpose and regard for artistic detail were constantly in evidence.—Colorado Springs Gazette, April 15, 1916.

Louis Persinger appeared at the Burns last night after an absence of three years. The homecoming of this popular violinist is always anticipated with keenest pleasure, for all Colorado Springs claims him as her own. Mr. Persinger has the faculty of making fine programs, and last night gave us one of his best. Always possessing a keen, poetic sense, a fine, scholarly style of musicianship and the qualities which go to make a real artist, we find on his return to us the mature development and deeper temperamental note which now make him a most masterly and impressive performer. . . . A word must be said in praise of Mr. Persinger's own arrangement of Dvorak's song, "Als die alte Mutter." It was a bit of poetry of the greatest beauty and showed the trend of the artist's mind in this line of work. We hope he will give us more of his own in the future. He was most generous with his audience, being obliged to repeat several of the programmed numbers, and playing again and again at their urgent demand.—Colorado Springs Evening Telegraph, April 15, 1916.

NEW PUBLICATIONS

"The Miracle of Time," by W. Franke Harling

W. Franke Harling's symphonic ballad for double chorus, tenor solo and orchestra, with children's chorus ad libitum, which won the third prize of the New Jersey Tri-City Music Festivals, and which is to be performed at each of the three forthcoming festivals—Paterson, Newark and Jersey City—is called "The Miracle of Time." It is a modern work in every sense of that word, the harmonies being of the most elaborate nature and the rhythmical complexities many. The spirit of romance lurks in every page of it, and the general style of the work is that of harmonized declamatory recitative. Much of the effect of the ballad depends in the richness of its orchestral accompaniment. No mere placid singing on the part of the chorus, such as is acceptable in the average anthem or contrapuntal chorus, will render this work properly, for this music demands imagination in the singers and an emotional response to the dramatic feeling expressed by the composer.

"The Miracle of Time" is published by the Festival Publishing Company, of 671 Broad street, Newark, N. J., and the orchestral score and parts, in manuscript, may be hired. The vocal score fills fifty-seven pages and the work will fill only a part of an evening's program.

Coleridge-Taylor Biography

A compendious biography of the late African-English composer, Samuel Coleridge-Taylor, has recently been published by Cassell & Co., Ltd., of London and New York. The author of the book is W. C. Berwick Sayers, who has done his work well and thoroughly, giving not only a mass of facts and figures, but a readable and pleasant story of this half African, half English musician, who rose suddenly to fame and died at the early age of thirty-seven. The book has a number of excellent illustrations.

Soder-Hueck Studios Will Remain Open All Summer

Because the war prevents her going abroad, also on account of receiving so many applications for summer classes, Mme. Soder-Hueck, the distinguished voice trainer and coach of professionals, has decided to remain in New York City to continue her studio work in the Metropolitan Opera House Building, 1425 Broadway, all summer, and will leave the city only for week end recreations.

Summer courses at special rates commence on June 10, and teachers and professionals from all over the country should take advantage of this opportunity, if for a short course of lessons only, because the fame of the Soder-Hueck vocal method, the ease and flexibility of tone production and interpretation in every style and language, makes for success and her many singers now before the public are the best recommendation for the work accomplished. Letters and testimonials of praise from all parts of the United States and Europe are in her possession from professionals whose voices have been built and rebuilt to greatest possible advantage.

Information may be received at the Soder-Hueck Studios, Metropolitan Opera House Building, 1425 Broadway, New York City.

New Works Dedicated to Harold Henry

Among the compositions that have been dedicated recently to Harold Henry are a new work by Lewis M. Isaacs, the New York composer, whose "To Mount Monadnock" from a "Peterborough Sketch Book" (recently published by the H. W. Gray Co.) Mr. Henry played with much success last season, and one by Carl Beutel, a gifted Southerner. Rosseter Cole's "Legend," also dedicated to Harold Henry, who this season has played it throughout the country, has just been issued by Schirmer.

Wouldst thou know if a people be well governed, if the laws be good or bad? Examine the music it practises.—Confucius.

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RETIRING PRESIDENT OF IOWA STATE MUSIC TEACHERS' ASSOCIATION MAKES PLEA FOR STANDARDIZATION OF TEACHING

Mrs. Frederick Heizer Talks Eloquently to Members of Tonal Profession Assembled in Des Moines at Twenty-First Annual Meeting—Mrs. MacDowell Inspires Listeners—Dubuque Chosen as Next Year's Meeting Place

BY A MUSICAL COURIER STAFF CORRESPONDENT

Des Moines, Ia., April 20, 1916.

Despite many handicaps the Iowa State Music Teachers' Association has in the last two years won in the race for respectful recognition. The winning was hastened by the first woman president Mrs. Frederick Heizer, of Sioux City.

Registration at headquarters showed that 200 interested musicians came whose mode of expression is imparting



MRS. FREDERICK HEIZER,
Retiring President of Iowa State Music Teachers' Association.

knowledge to the young and ambitious—and representative of the numerous towns and cities of the State of Iowa. Many new names were enrolled, but for the most part there were the same faithful ones who each year give their time, thought and energy to the betterment of conditions for themselves and others in the profession. There was Dr. Rommell, of Mt. Pleasant, a past president and an educational luminary of the United States; Dr. M. L. Bartlett, of national fame, whom every prominent artist and pedagogue knows, in many instances personally; and A. C. Kleine, of Dubuque, perhaps one of the ablest teachers in the West. W. A. White, the eminent theorist, took active part in discussions and the reading of a paper, as did another artist, Genevieve Westerman.

As to Standardization

Having been the first president of this association to introduce for serious consideration the subject of "Standardization," following the precedent established by other important States, Mrs. Heizer's address, which proved also to be her valedictory, contained many illuminating ideas for the furtherance of the movement. Mrs. Heizer said in part:

The world is astir with new thought. Let us turn from the turmoil of war and senseless strife and live with the idealist awhile. Let us spend at least three days in unalloyed musical enjoyment.

The most important movement for the advancement of musical interest in America at the present time is that of standardization of music teaching, and through this great achievement we have at least reached a point of common interest, the discussion of which is bound to illuminate and assist in finding a way to musical advancement in America. The National Music Teachers' Association has been wrestling with the subject for many years with indifferent success. . . . Several of the notable State associations—Minnesota, Illinois, Ohio and Wisconsin—have reported plans for standardization by examination through the medium of their State association well defined and already in operation. . . .

One of the purposes of the Iowa Association—as others—is to help in securing more efficiency among our teaching forces. We

are never too old to learn; when that age arrives we are too old to teach. We wish to protect our young teachers from illusions and to assist them in understanding many things not always comprehended by the inexperienced.

We should seek to prevent and cure poor teaching, not to punish or destroy the reputation of the poor teacher who may through poverty and want be trying to eke out an existence to what to him may seem to be the highest means at his command. We must do one of two things—remove the illusion or remove the teacher.

An interesting point, according to statistics, is that the great majority of musicians are men, while the great majority of music teachers are women.

The president made appropriate and graceful closing remarks with the reading of the inspirational Kipling poem, "L'Envoi."

Miss Swisher's Paper Enjoyed

Esther Swisher, of the faculty of the State College at Iowa City, read a highly instructive paper on "Piano Literature," which received the warm applause of the discriminating auditors.

Iowa Students Appear

A feature which should evidently be eliminated, according to the consensus of public opinion, is the numerous and somewhat monotonous pupils' appearances which intrude upon the valuable time of the delegates and members. However, a few of the pupils slated possessed real merit, and showed superior training. On the initial pupils' program was presented a capable and intensely musical young woman, Lucile Eaton, possessed of a charming personality and lovely voice. Her training under Genevieve Wheat-Baal, of Drake University, has been superior, according to every indication. The reading of the Moszkowski "Caprice Espagnole" by Odessa Porter, who came next, was interesting and therefore capably accomplished. Gertrude Huntoon Nourse, from Godowski's and Zeisler's studios, trained the young lady. Both possessed technic and finesse to a great degree.

On Tuesday's pupils' program appeared the excuse for the condemned practice of giving valuable time to the exploitation of several teachers' work—Joseph Brinkman, a small boy just in his teens this year, whose reading of the Weber "Concertstück" might induce a blush to rise upon the cheek of a few at least of the teachers present. His technical equipment seemed incredible, and the depth of interpretation possessed by the boy goes well with a more mature mind. A. C. Kleine, from Dubuque, may well be proud of his protégé and pupil.

An organ recital at the Plymouth Congregational Church, with appearances by Des Moines musicians, some of them prominent, was the pastime of the first part of Wednesday afternoon, which was followed immediately by what may be termed the most instructive and at once the most charming feature of the regular association schedule, Mrs. Edward MacDowell of Peterborough.

MacDowell and His Ideals

With a magnetism that exceeds mere personality, with a charm born of combined gentleness and poise, Mrs. Edward MacDowell grips her audiences. Her pianistic ability exceeds that which she modestly disclaims, while her accompanying talk infuses an atmosphere of the intimate salon.

The "Improvisation" and "March Wind" from the "Virtuosen Etuden" were given with brilliance and beauty, and the "Eagle," "Witches' Dance," "Scotch Poem," "Winter," "Woodland Sketches" and "New England Idyls" proved the poetic nature at once of the composer and their sympathetic interpreter, Mrs. MacDowell. Then there was an added thrill vouchsafed the visiting teachers in meeting this remarkable woman. As one expressed herself to an intimate friend: "Just think, I have talked with Mrs. MacDowell. I shall never forget that pleasure and inspiration."

New Officials

Mrs. Frederick Heizer, after two years' service which included re-election last year, was succeeded by H. W.

Matlock of Grinnell; the present incumbent held over as secretary; and Dr. A. Rommell of Mt. Pleasant, and first president of the society, was made honorary member. In



FRANCES BOWSER,

Staff correspondent from the Chicago office of the MUSICAL COURIER, who is attending the festivals and conventions in the Middle West for this paper.

this particular respect the members felt, according to report, that they were rather conferring upon themselves an honor, for Dr. Rommell has seen long and competent service in the widest fields of musical endeavor.

Next Year at Dubuque

Dubuque was voted to be the next meeting place of the Iowa State Music Teachers' Association.

FRANCES BOWSER.

Two Interesting Announcements from the Office of John W. Frothingham, Inc.

John Powell, the American pianist, who has been under the management of Loudon Charlton during the past two seasons, has transferred his business affairs to the direction of John W. Frothingham, Inc., Aeolian Hall, New York. Mr. Powell is one of the most gifted of the younger generation of pianists, and wherever he has appeared since his return to America he has created a profound impression. As he is a Southerner, a native of Richmond, Va., an extensive tour of the South is now being booked for him for next season. During the past winter he appeared as soloist with the Boston and the New York Symphony Orchestras, and next season he will be heard with several Western and Middle Western orchestras.

Mr. Powell had an enviable reputation as a composer before he was known here as a solo performer and writes for the violin as well as the piano. His concerto was introduced by Efrem Zimbalist in 1912 and his "Sonata Virginianesque," a tribute to his native State, has been played frequently by David and Clara Mannes.

Another prominent artist who has just come under the Frothingham management is Willem Willeke, the cellist of the Kneisel Quartet. Since his affiliation with the quartet Mr. Willeke has not had very frequent opportunity for solo work and will be available for only a limited number of appearances next season. However, in Europe he is known chiefly as a solo artist and he has made several tours of Russia, Germany, Scandinavia, Great Britain and Holland. For two seasons he was first cellist at the Royal Opera, Covent Garden, London, and from 1903 to 1907 he held a similar post at the Imperial Opera, Vienna. Since then America has accorded him a place in the foremost rank among players of his chosen instrument and his advent into the concert field will be a welcome one.

Finnegan in Altoona, Pa.

Of John Finnegan's singing of "I Hear You Calling Me," the Altoona (Pa.) Tribune of March 13 said this:

Mr. Finnegan has a voice of great beauty. The tone is pure and the intonation true in the most exacting numbers and intervals. He sings with refreshing clarity and yet there is a mellowness and warmth of temperament in his tone that is very satisfying. As one of his encore numbers he sang, "I Hear You Calling Me," the song made famous by McCormack. We have never heard McCormack except in Victrola music, but do not hesitate in saying that Mr. Finnegan's interpretation and singing of this pleasing song were fully equal to the more noted artist. In addition to dramatic fervor and passionate utterance, Mr. Finnegan gave a splendid example of sotto voce singing, his pianissimos in the high register being admirably done. He is a genuine artist and to the writer's mind he is the most satisfactory tenor soloist we have heard for a long time.

Bloomfield Zeisler Praises Cadman

The following letter, received by Charles Wakefield Cadman from Fannie Bloomfield Zeisler, is one of the splendid unsolicited comments on the most serious of Cadman's latest works, the new piano sonata in A major:

5749 Woodlawn Avenue,
Chicago, Ill., October 19, 1915.

MY DEAR MR. CADMAN: Your postal of July 31 and the sonata were duly received. I spent an interesting hour during my vacation going over the latter, and found it full of originality, and particularly in its first movement, thoroughly Amer. can in the best sense

of the word, with perhaps a touch of the Indian, or perhaps I ought to say the Cadmanesque.

I wish you much success as one of the musical pioneers in the "America for Americans" movement, which your compositions, I am sure, will do much to foster. Yours sincerely,
(Signed) FANNIE BLOOMFIELD ZEISLER.

Muratore and Cavalleri Sail

Lucien Muratore and his wife, Lina Cavalieri, sailed for Italy yesterday, April 26, on the steamship Canopic, to fill an engagement in motion pictures in Rome.



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(Incorporated under the laws of the State of New York)

ERNEST F. EILERT, President

ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York
Telephone to all Departments: 4292, 4293, 4294, 7387 Murray Hill
Cable address: Pegular, New York

NEW YORK, THURSDAY, APRIL 27, 1916.
No. 1883

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EUROPEAN

BERLIN, W.—ARTHUR M. ABEL, Jenner St. 21. Cable address: Abel, Wilmersdorf, Berlin.
DRESDEN—MRS. E. POTTER-FRIMMEL, Kirschwiese 1, Leubnitz, Neostadt.
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For the names and addresses of correspondents and representatives not in this list, apply at main office.

SUBSCRIPTIONS: (In Advance)

Domestic, Five Dollars. Canadian, Six Dollars.
Foreign, Six Dollars and Twenty-five Cents.
Single Copies, Fifteen Cents at newsstands.
Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.
New England News Company, Eastern Distributing Agents.

THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Hamish MacCunn, the Scotch composer, is reported to be very ill.

Don't say "Boston" to any member of the Metropolitan Opera Company from Mr. Gatti-Casazza down. Taboo!

It has been settled definitely that Reginald de Koven's new grand opera, "The Canterbury Pilgrims," is to be sung early next season at the Metropolitan Opera House. The work will be heard there in English.

Kathleen Howard, a contralto who sang here with the Century Opera Company last season and who has been heard in concerts in New York and elsewhere, has been engaged for the Metropolitan Opera House for next season.

Atlanta opened its grand opera week last Monday night with a gala performance of "Samson and Delilah." The première was a brilliant musical and social event. Full details of the operatic festival in Atlanta will be found in next week's issue of the MUSICAL COURIER.

Last Sunday brought a deluge of Easter music all over the country, and we are informed by patriotic paragraphers that most of the new compositions heard were by Americans. This is indeed good news, and the hope may be uttered fervently that these works will be heard again next Easter.

At the Wanamaker department store there are being held some Shakespearean concerts daily for three weeks. The program notes have been compiled by H. E. Krebbiel, music critic of the Tribune, and each Monday an explanatory talk will be given by W. J. Henderson, music critic of the Sun. There was a time when Richard Strauss fell under the ban of critical displeasure for giving a concert at Wanamaker's during his visit to New York. It is interesting to see that viewpoints have changed.

For the first time in several years "Parsifal" was not sung at the Metropolitan Opera House on Good Friday. Instead, there was a ballet performance, the program consisting of four numbers, including the exotic "Thamar" and "Cleopatre." As one of the lobby idlers remarked during one of the intermissions: "The echoes of the 'Dies irae' hardly have died out of the ears of some of the audience here this evening. I saw several present whom I saw in church today. You ask what I am doing here myself? I can only reply that there will be another Good Friday next year and I am not so sure that we will have the Ballet Russe with us in New York at that time." New York is a great and versatile city.

Of the fine and uplifting musical performances of the past American season, no contributions stand out more prominently or with nobler dignity than those of Mme. Schumann-Heink, that rare mistress of the vocal art and of lyric and dramatic interpretation. She has made many appearances from Coast to Coast, and everywhere the public and the critics were eager to acclaim this truly great artist whose standard never deteriorates and whose wonderful organ seems to grow fuller and richer and more flexible and warm as the period of her vocal service lengthens. She has an Olympic survey of all the singing repertoire, and there is no end to her musical, emotional and interpretative resources. The domain of her mastery reaches from the tenderest Lied of Robert Franz to the most passionate outbursts of the Wagnerian characters she portrays. There never has been a contralto quite like Schumann-Heink—none so versatile, none so masterful, and certainly none so abidingly popular with the American concert and opera goers of the entire

continent. It is a matter for deep joy that the Schumann-Heink voice and fire show not the slightest signs of waning. Long may they continue to stimulate and delight.

A campaign is going on at Wells College, Aurora, N. Y., for an endowment fund with which to establish a chair of music. There has been a music department at the institution since 1876, and much good work has been done there.

Frank van der Stucken, who is in this country from Belgium on a short visit to his children, has accepted the invitation of the Cincinnati May Festival Association to attend its concerts there next week. Van der Stucken was the conductor of the festival for many years before he went abroad to establish a permanent residence in Europe.

While enthusiastic on the whole, Boston newspaper reviews of the performances there of the Metropolitan Opera Company have been spiced with sharp criticism of individual performers. Even the mighty Caruso and his stage antics did not escape, while Geraldine Farrar received a deluge of ridicule for her provincial act of wrapping herself in the American flag on the opening night and singing "The Star Spangled Banner." What in the world is New York trying to make Boston believe of itself?

A prominent American operatic impresario and the combination, with Walter Mocchi at its head, which controls La Scala, Milan, and the opera houses in Rome and Buenos Aires, are conducting negotiations which, when completed, will provide for an interchange of artists so arranged that the singers will be kept employed either in North or South America or Italy practically the whole year through. It will also bring to this country a number of excellent Italian artists of the first rank now quite unknown here.

Practically the entire membership of the Diaghileff Ballet Russe will remain in this country through the summer unless pending negotiations for a season at Madrid should be completed, which is hardly to be expected in view of the uncertain conditions prevailing throughout Europe. A reappearance of the ballet in this country next season is quite among the possibilities, though it may safely be predicted that under no circumstances will it form a part of the regular Metropolitan season. The question of under what management, however, a most difficult one, still remains to be settled.

Through the efforts of eighty public spirited citizens, the necessary guarantee fund of \$15,000 has been raised which assures Pittsburgh of a series of ten orchestral concerts next season by the Philadelphia Orchestra, Leopold Stokowski, conductor. There will be five afternoon and five evening concerts, the programs being identical for each pair of concerts, and the soloists to be chosen from among such eminent artists as Johanna Gadski, Marcella Sembrich, Olga Samaroff, Teresa Carreño, Theodore Spiering, Percy Grainger, etc. At one pair of concerts, a Wagnerian program will be the feature.

Next Tuesday, May 2, marks the beginning of the justly famous Cincinnati Biennial May Festival, when Dr. Ernst Kunwald will lead the large choral and orchestral equipment in a series of well-rehearsed performances, which are to include such masterpieces as Beethoven's solemn mass and ninth symphony, Mendelssohn's "St. Paul" and Brahms' "Requiem." The interest in the coming festival is intense and already there is difficulty in obtaining seats for any of the concerts. Under the baton of Dr. Kunwald the artistic results of the celebration are sure to be of the most elevated kind. The MUSICAL COURIER will have two special representatives at the festival.

VARIATIONS

On Musical Themes Grave and Gay

By the Editor-in-Chief

From Eva Bird Bosworth, the "Susan Symphony" who is musical editor of the Los Angeles Examiner, we are in receipt of a letter which takes us to task because we reproached her paper for not giving more space to musical matters in general and to Los Angeles symphonic doings in particular. Mrs. Bosworth explains:

The Examiner has "boosted" and still does "boost" music in Los Angeles, and has done its full share toward giving publicity to the symphony orchestra, but the Los Angeles musicians are not keen about paying anything for advertising and the Examiner has stopped giving them free publicity. Do you run the MUSICAL COURIER on the basis of free publicity? . . . Your account of Los Angeles music and musicians is all from one angle. I agree with you that nothing makes for culture and education and the general uplift of a city so much as a good symphony orchestra, and that the daily papers should do all in their power to make their sustenance possible. But why pick on the critics, who are the only ones on a big daily who care a hang for music?

We Rise to Remark

We did not pick on the critics. We defended them. We blamed the real powers on the dailies, however, and we did so because we feel very deeply on this question of symphony orchestras all over the country and of the attitude of the daily press in the matter of supporting such endeavors. They are the only real and solid musical things that are being done in this country outside of the teaching, composing and public recitals. Opera is purely a luxury and does not represent the highest form of musical uplift or musical stimulus. We are glad to hear that we were mistaken in our estimate of the place which music holds in the opinion of the Examiner. We know that it was not Mrs. Bosworth's fault that no criticism of the orchestral concert appeared which we heard in Los Angeles recently. Therefore we directed our peevish remarks entirely at the heads of the Examiner. As we have been a daily newspaper man ourself, we know in what cheap repute good music is held by the average managing editor, city editor, publisher, president and proprietor of a daily.

We were told by one of the representative business men of Los Angeles that the reason the Examiner does not pay more attention to music is because the musicians of the city do not advertise sufficiently in its columns. They might be induced to go in if the Examiner were to give them more space as a beginning and show them its good intention in the matter of allowing music to have proper representation. We should not say this. It is bad business. Many Los Angeles musicians now are advertisers in the MUSICAL COURIER.

We are a thoroughly convinced believer in the idea that advertising should be paid for. The MUSICAL COURIER, strangely enough, is run on the basis of free publicity. Nothing is paid for except its front page and its display advertising.

The Examiner ought to stand behind the symphonic effort in Los Angeles with pen, space, moral support, editorial sanction, stimulus and example. A symphony orchestra is not a money making organization, and by reason of its expensive upkeep cannot hope to be a profit getter in Los Angeles for many, many years to come. Consequently, as its work is purely ethical and makes in the end for the cultural, civic and even commercial good of Los Angeles, there is no reason why a powerful paper like the Examiner should not stand on the side of

such artistic endeavor and "boost" with might and main for the Los Angeles Symphony Orchestra.

A Stilled Muse

Pro-Allies should not read this paragraph. It concerns a German. His name was August Stramm, and he was a poet and captain of cavalry, who fell in a charge on the Eastern front last September. In the Literary Digest for April 22, 1916, there is an interesting article on Stramm, a mystic, a realist and a metric genius all blended into one. A sample of his writing is given. It is called "Schrei" (Scream) :

Tage sargent,
Welten gräbern,
Nächte ragen,
Blüte bauen,
Wehe raumen alle Räume,
Würgen,
Schwingen,
Und
Zerschwingen,
Schwingen,
Würgen,
Und
Zerwürgen,
Stürmen,
Strömen,
Wirbeln,
Ballen,
Knäueln,
Wehe, Wehe,
Wehe,
Wehen,
Nichtall.

There is something Nibelungian in Stramm's "Schrei." It seems to call for Wagnerian musical treatment. What a splendid text for the opening of the second act of "Walküre," or for the scene between Waltraute and Brünnhilde in "Götterdämmerung."

A Shattered Legend

We have just come from the South, and the one thing we did not hear there was a wail. And other things we did not encounter in the Southland (strange as it may seem to Northern ideas of the South) were "Swanee River," "Old Folks at Home," "Dixie" and colored gentlemen playing upon the banjo. The bitter truth must be told; we did not even see a banjo in the South.

The Music of the Masses

Nijinski has put himself on record as being opposed to vaudeville, which, to his mind, is "making an appearance between trained dogs and acrobats." Not every one agrees with him. Bernhardt, Bispham, Calvé do not. Thomas Burke, of London, does not. He wrote many complimentary things about vaudeville in his recent volume, "Nights in London." He says that vaudeville has improved phenomenally within the past fifteen years and he is right. He speaks also of the songs of vaudeville, the popular songs of the moment, which are infinitely better than those of the old days. "The songs are better," says he, "not only in the direction of melody, but in orchestration, which is often incomparably subtle. It is what vaudeville music should be—intensely funny, notably in the running chatter of the strings and the cunning commentary of woodwind and drums. Pathetic as its passing is, one cannot honestly regret the old school." Mr. Burke breaks a lance for the fame of the composers of popular tunes. "Who wrote 'Tipperary'?" he asks. You and I do not know. "Who

composed "Hot Time in the Old Town Tonight"—the song that led the Americans to victory in Cuba and the Philippines? We know the names of hundreds of finicky little poets and novelists and pianists; but their work never shook a nation one inch, or cheered men in sickness and despair. Of the men who really captured and interpreted the national soul we know nothing and care less."

Mr. Burke sighs pathetically in rhythmic reminiscence as he asks himself and us in vain, who were the writers of "La Maxixe," "Red Pepper," "Robert E. Lee," "Beautiful Doll," "Bill Bailey," "Hiawatha," etc. A tribute is paid to Uncle Sam's land in this hearty fashion: "America may not have added great store to the world's music, but at least she has added to the gaiety of nations. She has given us ragtime, the voice of the negroid Bacchus, which has flogged our flagging flesh to new sensations; she has given us songs fragrant of Fifth avenue, and with the wail of the American South."

Another Blow

A subscriber protests: "Please give us less about the local and the yokel musicians and their doings, and put your erudite and sparkling pen at the service of things nearer home." The home of the MUSICAL COURIER is not in New York; the fact that the paper is issued in the metropolis is merely an accident of publication. The MUSICAL COURIER is a national and an international journal, and in its almost forty years of uninterrupted existence has extended its interests and its connections far beyond the borders of New York. If the MUSICAL COURIER were to be published today in Joplin, Miss., or in Douglas, Ariz., it would wield the same influence throughout the country as it does from the mouth of the Hudson. The Lincoln, Neb., Commoner; the Louisville, Ky., Courier-Journal; the Atlanta, Ga., Constitution; the Chicago Tribune, etc., are printed in those cities, yet their editorials are read eagerly from the Atlantic to the Pacific, and quoted as guiding opinions on the big issues of the day.

What is a local musician? The musicians of New York are local, too. It is the local musicians of everywhere that combine to form the musical world. The MUSICAL COURIER reaches the musical world because it reaches the local musicians all over the globe.

We traveled over the country during the past few months because, as the editorial head of this paper, we did not wish to become too local. We are one of those who think that there is music in America outside of New York. As we placed the miles between ourselves and the big city we noticed that the persons we met were vastly less interested in New York than we thought they would be. They had their own problems to solve and felt no curiosity about the purely local ones in New York. Only a few copies of the daily papers of New York are read one hundred miles away from their printing presses. The reason is a simple one. The rancher in New Mexico, the farmer in Oregon, the fisherman in Maine, and the cotton planter in South Carolina all read the world's news of the day before simultaneously in their local papers (supplied with Associated Press service), and consequently there is no need for them to seek it in metropolitan sheets which reach those localities days afterward.

What News Means

The MUSICAL COURIER is published on the theory that its readers like to get the musical news of all the

world and to be acquainted with the tonal activity everywhere. We do not consider domestic revelations, stories of personal intrigue, stage door rumors of quarrels and jealousies, speculations as to singers' contracts, and kindred gossip in the light of musical news. Salt Lake City and Des Moines are not interested to know that the fourth baritone pulled the second basso's nose at the Metropolitan, and that a prima donna called a conductor a Nero because she accused him of influencing the manager to give only a few performances of the opera in which she deems herself best. Those things usually are chronicled in the dailies here and then telegraphed all over America by the Associated Press.

While we were on tour we read in the local papers front page accounts of a spat between Farrar and Caruso, and of a mishap to Mme. Zarska, whose decolleté shoulder strap slipped tragically at a Sunday night concert in the Metropolitan. Nowhere, however, from Poughkeepsie to San Diego, did we read one line in any daily about what was done musically at the Metropolitan or at any New York concert.

The Metropolitan Opera Company now is in Atlanta for a week's stay. Let us see how much will be printed about them in the New York dailies—barring the announcement of their opening—unless Caruso happens to stand on his head inadvertently in "Pagliacci" after a possible argument with the first act donkey, or unless Mme. Gadski were absent mindedly to appear on the stage in her fashionable street clothes during a "Walküre" performance in which she had been assigned the part of Brünnhilde.

The MUSICAL COURIER, Mr. Subscriber, shall continue to keep its gaze fixed far from Broadway and its little denizens.

Distinctions and Differences

We arrived in New York just too late to hear Mahler's eighth symphony performed at the Metropolitan by the Philadelphia Orchestra and chorus under Leopold Stokowski. However, many of those who were present told us of the great work of the forces and of the conductor. For a clear, unbiased and correct view of the merits of the symphony itself, we went to the daily newspapers. When we had finished reading the voluminous criticisms, we gleaned the attached results:

Globe

An interminable, colossal, noisy, circussed bore is the way I felt about Mahler's eighth symphony.

World

The symphony is a tedious, dreary affair . . . a musical Sahara.

World

The character of the composition naturally did not admit of finished work. On that account it were better to make no reference to the achievement of either chorus or orchestra.

Post

It is a long work and a very unimportant one—a mere bagatelle, in fact, so far as artistic worth is concerned.

Post

The ordinary opera chorus of 150 at the Metropolitan, reinforced by a choir of boys, would have achieved equally good results.

Evening Sun

It is such stuff that dreams are made of, the world's great dreams, its greatest music.

Sun

The symphony is an enormous obligato. It has its grand moments; it has more that are only grandiose. It bewilders with mass effects; it stuns with power of sound.

Press

It must be put on record as one of the most finished performances of a work written for the concert hall.

Press

It is an intensely serious attempt to express a great idea in terms symphonic . . . the composer has employed the material at his command with the hand of a master.

Mail

As for the performance last evening, it was in many ways a revelation to New Yorkers. Such choral singing by a large body of voices has seldom if ever been heard here.

Tribune

The second part is superior to the first, both in beauty of conception and effectiveness of execution.

Tribune

The performance . . . greater euphony might have been given to the orchestral part.

Sun

Although this is a choral score it clearly justifies the title "symphony." Its structure is symphonic.

Sun

It clearly justifies the title "symphony."

Brahms for the Business Man

From a music loving merchant, head of one of the largest department stores in New York, who asks that if any use be made of his communication for purposes of comment, his name be not mentioned in connection therewith:

"I have been following with extreme interest your trip throughout the country and your remarks concerning the growth of musical interest everywhere. . . . You seem to feel with some sincerity that the American merchant now is prepared to support music because he believes in it as an art and not only as a civic asset and an educational force. . . . Do you honestly think that the percentage of the musical among American merchants is larger than it used to be? (I, for one, do not.) If so, is this improvement due to the writings of the music critics? Can you say, from personal knowledge, that Brahms seems likely to become the music of the business man in this country? . . . In your opinion, has any exceptionally good music for piano and orchestra been written since the Brahms concertos—I mean, music which is worthy to be perpetuated?" . . .

We know and therefore we firmly believe that the love for and understanding of music are incalculably greater today throughout America than was the case before the women of America took hold of concerts and built up a clientele by dragging the males to musical performances and making listeners of them as well as guarantors.

The music critics had nothing to do with this development, for the very simple reason that until a person becomes musical he does not know what the critics are writing about. The average business man reads the musical articles in the dailies with the same striking regularity that the musician peruses the crop reports and lists of commercial failures and assignments.

Lincoln once said of something: "It is all right for those who like it." That is our answer to the question as to Brahms' chances of becoming music for the business man. Perhaps Strauss would be a better medium. He is a noted business man himself.

To our notion the best post-Brahms music for piano and orchestra is represented by the D minor concerto of MacDowell, the first concerto of D'Albert, the B flat minor concerto of Scharwenka, the second concerto of Rachmaninoff and the "Polish Fantasia" of Paderewski. The Paderewski work ranks high. The fantasia should be heard frequently. Few modern piano pieces are written so idiomatically for the instrument and none possesses more appealing melody, piquant harmony and pulsing rhythmic life than this delightful composition written by Paderewski when he was in love with the piano.

Richmond in the Field

From a lady: "You say that there is no music in Richmond? Time out of mind there have been music festivals there. This year they will have Amato, Culp and Anna Case, with a New York orchestra. The Wednesday Club sponsors the festival. The Richmond Musical Bureau brought Farrar to Richmond this year. Scores of great artists have appeared in Richmond since the close

Times

There are merciless lengths in which the inspiration wanders. Of this there is more in the second part than the first.

Times

The orchestral portion of the work was played with entire mastery.

Globe

The eighth symphony might be termed a cantata; some composers would doubtless call it a mass.

Herald

Instead of a symphony Mahler might almost as well have called his work an oratorio.

of the Civil War. John Powell, the concert pianist, formerly lived in Richmond. In your editor's opinion, no city is musical that has no symphony orchestra. Let us be fair to Richmond." Dear lady, when we said that there is no music in Richmond we were repeating what old residents there told us. We spoke to one very well posted Richmonder. The questions and answers are appended:

"Who is your leading vocal teacher?"

"I do not know that we have such a personage."

"Who is the leading piano teacher?"

"There is no one who stands out."

"Is there a representative music school?"

"No."

"A symphony orchestra?"

"No."

"Any composers?"

"No one of distinction."

The Richmond musical activity cited by the lady of the letter seems to be confined to engaging attractions from elsewhere. Had John Powell remained in Richmond we might have been impressed.

\$1,000—Count It—\$1,000

"The ballets last evening were not new," says the New York Evening Sun, April 21, 1916, "but a sensational display of the finest art of dancing by the \$1,000 male star (Nijinsky) in Tschaikowsky's 'Enchanted Princess' led to repeated ovations." That is part of the review of a performance by the Ballet Russe. The mention of the \$1,000 is local, we are afraid.

A Note on Americanism

A letter received from Claude Gotthelf, the California pianist, says in part: "Prior to joining Mr. Hubbard I gave several recitals of my own, playing in several places where an entire piano recital had never been given. And the only artist of any note who had appeared there before was Alice Nielsen. But it was interesting to find such keen appreciation even in those remote places. In Kansas City (not a remote place) one of the prominent musicians who came late and did not know what I was performing asked me what I had played, and said that 'it had more real American spirit' that anything she had heard, and that it was her idea 'exactly of what an American composition should be,' and wondered if it might not be the new Cadman sonata. Quite a tribute to that work, I thought, especially as it was the composition I was playing when the belated listener reached the hall." Mr. Gotthelf has been doing the Cadman sonata everywhere as his big solo number between the parts of Havrah Hubbard's "Operalogues." Such a practical opportunity given to American works will do more to popularize them, when they possess merit, than all the talk propaganda indulged in by blatant and musically ignorant persons who stupidly try to build up an artistic America by tearing down artistic Europe.

In this connection it is not untimely to note that a special MUSICAL COURIER representative, who attended the Des Moines, Ia., musical convention recently reported to this paper: "The propagandist who is 'drumming' the country, making speeches in which he declares America's musical independence, put in an appearance here. He spoke to a practically empty house—about fifty-five persons being present—and it was apparent that he was raving angry."

Variationettes

"Safety First" applies to music also. Collect for lessons in advance.

Preparedness, too, is a good thing in the so justly popular tonal art. A piano teacher should have ready at all times the proper answer to the pupil's question: "Would you mind playing this piece for me?"

Nijinsky is reproached by many Metropolitan patrons with feminizing his dancing. When was ballet dancing done by a man ever a masculine manifestation?

Is vers libre worse than voice libre?

Now that standardization seems to have a chance for ultimate general adoption, let us not forget to slip in a plank for the standardization of hair on the heads of concert pianists. The hirsute decoration should be of a uniform style, not so short as to give the wearer the appearance of a convict, nor yet so long as to make him embody the popular idea of a corn doctor.

Three reasons why women are the equals of men: Samaroff, Goodson, Mérö.

Those persons who are trying to figure out what effect the war will have on the future of music are spending their time in foolish speculation. The best view to take of the question is the one held by John Galsworthy, who said recently that "the war will not influence art for better or for worse, because art is the manifestation of beauty, and beauty is a fundamental truth and cannot change."

Not long ago a man had his first hearing of Richard Strauss. The number was "Death and Transfiguration." At its conclusion he drew a long breath and said to his neighbor: "So that's Strauss." And the answer was: "Yes, and it's all of him."

The chronic grumblers are complaining about the high cost of this, that and the other thing. The only objection one never hears is to the high cost of Caruso.

Professor (in anthropology class)—What is the finest type of man known to the civilized world?

Student (whose father is a concert manager)—A guarantor.

LEONARD LIEBLING.

A DOUBLE ANNIVERSARY

We have been deluged with Shakespeare of late, partly because he wrote his works and partly because he died exactly 300 years before last Sunday, April 23. By an extraordinary coincidence another very great writer died on the same day of the same year. His full name was Miguel de Cervantes Saavedra, and his greatest work was entitled "El ingenioso hidalgo Don Quijote de la Mancha."

Shakespeare, the crowning glory of English literature, and Cervantes, the greatest of all the Spaniards, have been a mine of wealth for opera books. It would hardly be rash to say that the Spanish author has been drawn on more often than the Englishman. But let us drop comparisons and consider for a moment the immense debt music owes to Cervantes.

In Towers' "Dictionary of Operas" is to be found a long list of operas to which we add a few new works written since John Towers published his great book. Operas called "Don Chisciotte," "Don Chisciotte della Mancia," "Don Chisciotte in Sierra Morena," "Don Chisciotte von Soden," "Don Chisciotte," "Don Chisciotto ossia Il cavaliere amante," "Don Chisciotto alla corte della duchessa," "Don Chisciotte della Mancia," "Don Quichotte," "Don Quichotte et Sancho Panza," "Don Quijote," "Donquixote," "Don Quixote," "Don Quixote," "La vida do grande don Quixote de Mancha," "Sancho at Court," "Sancho Pança dans son île," "Sancho Pança gouverneur," "Sancho Pansa," "Sancho Panza governatore dell' isola Barattaria," "Sancio" have been composed by Spanish, French, Portuguese, German, English and American composers from time to time during the past two hundred years. What a list of composers is this! Zancharelli, 1759—; L. Leo, 1694-1746; M. del P. V. Garcia, 1775-1832; J. Holzbauer, 1711-1783; A. Mazzucato, 1813-1877; G. S. R. Mercadante, 1797-1870; A. Miari, 1787-1854; G. A. Ristori, 1692-1753; F. Feo, 1685-1752; F. Giorgi, ——; C. Sajon, 1649—; F. B. Conti, 1681-1732; J. Ditters von Dittersdorf, 1739-1799; P. Generali, 1783-1832; P. Giorgi, 1750—; G. B. Martini, 1706-1784; N. Piccini, 1728-1800; L. Ricci, 1852-1906;

A. Salieri, 1750-1825; A. Tarchi, 1760-1814; D. G. Treu, 1695-1745; A. Caldara, 1670-1736; G. Paisiello, 1741-1816; E. H. A. Boulanger, 1815-1900; S. Champein, 1753-1830; E. L. F. Pessard, 1843—; A. Renaud, 1855—; J. B. Boismortier, 1691-1765; A. L. Clapisson, 1808-1866; F. Hervé, 1825-1892; Chapi y Laurenti, 1851—; A. Ristori, 1692-1753; F. E. Clay, 1840-1889; J. Eccles, 1668-1735; J. P. Foertsch, 1652-1732; Hubatschek, 1760—; W. Kienzl, 1857; R. de Koven, 1859; G. A. Macfarren, 1813-1887; S. Moniuszko, 1820-1872; Wenzel Mueller, 1767-1835; A. Neuendorff, 1843-1897; G. W. Rauchenecker, 1844-1906; G. H. B. Rodwell, 1800-1852; L. Roth, 1849; B. Schack, 1758-1826; F. L. Seidel, 1765-1831; F. S. Spindler, 1759-1820; A. J. Silva, 1707—; J. Ayres, 1711—; F. A. Danican Philidor, 1726-1795; J. C. Gilliers, 1667-1737; E. Jacques-Dalcroze, 1865—; A. Caldara, 1670-1736; G. Donizetti, 1797-1848; G. P. Telemann, 1681-1767. But all of these old and modern works have been eclipsed by Massenet's opera, and the grandiloquent symphonic poem by Richard Strauss.

Notwithstanding this tremendous list of operas on one of Cervantes' works, scarcely any one has written a word to remind the English speaking world that Easter Sunday, April 23, 1916, was the three hundredth anniversary of the death of Cervantes as well as of Shakespeare. Cervantes was born in 1547; Shakespeare in 1564. The Spaniard was forty-one and the Englishman was twenty-four in the fateful year 1588, when the destruction of the Invincible Armada marked the beginning of Spain's decline and the rise of England. But so far as genius is concerned it matters not whence it comes. Shakespeare and Cervantes are far above the narrow boundaries of island and peninsula. They dwell with that august assembly of poets, painters, dramatists and composers, who make friends of all the world and who have never yet begun a war.

ON VARIOUS ORCHESTRAL MATTERS

The MUSICAL COURIER campaign for the establishment of symphony orchestras all over the country is going on uninterruptedly and is meeting with striking success. Last week brought the information that the orchestral guarantee fund of the San Francisco Symphony Orchestra is to be raised to \$60,000, and that \$100,000 was donated to the Chicago Orchestra for its pension fund. This week comes the no less welcome news that \$10,000 has been contributed by S. R. Guggenheim as the beginning toward a \$100,000 endowment fund which will enable the People's Symphony Society of New York to give more of its concerts at admission prices ranging from ten to fifty cents; it is learned that the San Antonio Orchestra guarantee fund is to be increased for the season 1916-17; and we were reminded again only a few days ago that \$50,000 has been pledged in Los Angeles by Mrs. A. C. Bilicke to start a fund for a suitable hall and building in which to house the Los Angeles Symphony Orchestra. The offer was made by Mrs. Bilicke at a luncheon given by her to her fellow directors of the orchestral organization and to a number of representative citizens who are its friends. In addition to Mrs. Bilicke those at the luncheon were: Dr. Norman Bridge, Stoddard Jess, R. A. Rowan, A. J. Waters, Maurice Hellman, Louis M. Cole, G. Allan Hancock, Frank Patterson (Pacific Coast representative of the MUSICAL COURIER), Adolf Tandler (conductor of the Los Angeles Orchestra), J. C. Fitzgerald, W. I. Hollingsworth, W. J. Dodd, and Mesdames Dean Mason, R. R. Blacker, Irving Graham and Walter Raymond.

Dr. Bridge, the president of the Los Angeles Orchestra, made a stirring address, in which he said that a symphony orchestra is as truly an educational

institution as a college. He continued, according to the Los Angeles Times:

"No community in this country, of the standing and character of this community today, can afford not to sustain a symphony orchestra of the highest musical excellence. Moreover, no symphony orchestra in the world of this character can ever pay its way by the price of admission at its door."

"This is true also of collegiate institutions. Within ten miles of Los Angeles there are three colleges, Occidental, the University of Southern California and Throop. At the first two, it costs at least twice as much, and at the last four times as much to educate a student as that student pays."

"Dr. Bridge spoke of what the musical future of Los Angles logically should be and asked his hearers if they would not be filled with pride to hear people in New York, for instance, say, 'We are sending our sons to Los Angeles to study music,' instead of stating they were sending them to Paris or Munich."

An address was made also by Mr. Patterson at the orchestral luncheon in Los Angeles.

St. Louis is the only orchestral center where for some reason or other the situation remains clouded and discouraging. Each spring the cry resounds there that the guarantee fund should be increased, and each summer the plaint goes forth that the fund has not been increased. The early fall brings annual stories of discontent and rumors that the St. Louis Orchestra is to be disbanded. Not long ago the report went forth that \$10,000 had been contributed as a touring fund for the organization. Evidently this sum has not materialized, for in the St. Louis Globe-Democrat of April 12, 1916, we read: "A part of the guarantee fund which the St. Louis Symphony Society is engaged in raising is to be used for establishing a tour fund; that is, it is hoped that the business, civic and social organizations of St. Louis will contribute \$10,000 of this fund, which will be used for touring purposes." The Globe-Democrat adds pathetically: "The New York Symphony Orchestra is making a transcontinental tour of about two months. This orchestra will play in Kansas City, Columbia, Wichita and other towns in the St. Louis trade territory. The Minneapolis Orchestra is also making a nine weeks' tour and playing through the territory contiguous to St. Louis, while the St. Louis Orchestra is compelled to remain at home on account of lack of funds." The deficit of the St. Louis Orchestra for 1915-1916 (ending March 31) was \$32,833.66. In a statement issued recently by the manager, he points out that fourteen additional instruments are needed in the string section to place the orchestra on the same numerical plane as the leading symphonic bodies of the country. There is something radically wrong in the way the St. Louis Orchestra is regarded and treated by its guarantors and the public of that city. Evidently they regard it as a purely local enterprise of limited activity and uncertain future. In Max Zach the St. Louis Orchestra has an able and ambitious conductor, but the present course of the persons who control the directorate is not one which ever will afford Mr. Zach the fullest scope for his ability, or permit his orchestra to achieve that national standing which alone creates an impressive position locally and establishes an outside demand for its services.

HOW NOW, RICHARD STRAUSS?

During legal proceedings over some moving picture rights last week in New York, it was revealed that Charles Chaplin, the clownish hero of the film comedies, earns salaries aggregating \$670,000 per year.

When the steamship Rochambeau arrived Tuesday, among those not present was Mary Garden, though she was more than half expected. A cable to Manager R. E. Johnston, in the exact words of Ysaye's previous message, "Crossing too dangerous," accounted for her absence.

D'INDY CALLS ON AMERICA TO FREE ITSELF FROM GERMAN MUSICAL DOMINATION

[Last week the readers of the Musical Courier were promised an original contribution by Vincent d'Indy, which had been received as a letter by H. H. Bellamann, correspondent of the Musical Courier at Columbia, S. C. The d'Indy matter is published herewith, and will be found to contain many passages of striking interest and force, bearing on musical conditions abroad and in America at the present time.—Editor's Note.]

BOFFRES, 20th of July, 1915.

Dear Mr. Bellamann:

You ask me about musical matters in the United States; I do not feel any embarrassment in replying to you, for in the last ten years my opinion has not changed.

In 1906 I was asked by a review in New York to give my opinion upon precisely the same subject. In the article which I sent in response I expressed my opinion very frankly—that is a habit which has done me a great deal of harm during my life, but from which I do not know how to depart. I said then that it was in all ways disastrous for the United States to submit, as I had verified during my visit in 1905, to the musical tutelage and domination of the Germans. Why do Americans, who seem to have it very much at heart to show themselves original in all other things, not seek to be themselves in music?

Why support at great expense German orchestras? Why imitate in their compositions the German works? Why not stand upon their own feet without the aid of an everlasting German cane? (In the original "Deutsch Stock."—Editor's note.) That is what I said in 1906.

The following year I was engaged to conduct a concert at Berlin. At that moment Germany was flirting (*faisait risette*) with France and the grotesque herd—I have purposely employed this word herd (*troupeau*), for the Berlin critics arrive at concerts in a herd. They remain only just to hear the important portion of the program, after which these cattle leave, always in a herd, to go and browse in the same fashion in some other hall—this herd of critics had already, following orders, dedicated numerous learned articles praising me and my music, which were as far as that goes, a matter of profound indifference to me.

All of a sudden, the very day of my concert, there arrived at Berlin in the American mail that number of the New York magazine in which the article mentioned above appeared.

From that moment neither my personality nor my music had any further value in the eyes of this herd of critics. "An artist who dares to attack Germany exists no more for us!" wrote one of these enraged sheep.

This anecdote would be of little importance if it did not demonstrate the infectious malady of world domination from which Germany has suffered for forty years.

The success of the war of 1870 caused incomparable pride to burst forth in the united empire. The German saw himself designed to become the master of the world. But pride is a bad counselor, and, since the fall of Adam, it has constantly engendered intellectual decadence and moral rottenness. Tainted and penetrated to the marrow by this incurable disease, Germany, all of whose musical descent (and what an admirable line that is, extending from Schütz and Bach to Bee-

D'INDYISMS

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The Teuton, no longer knowing how to work in the "grand" style, contented himself with working in the "big" style.

A little later all this evident, megalomaniac decadence began to breathe a fatal rottenness. . . . Germany was delivered of works without order, without art, without music.

The infantine improvisations of Schönberg. Even the Vienna operetta is falling into decay. In the last forty years Germany has lost all artistic sense.

Weingartners, d'Alberts, and other illustrious unknowns.

The moment has surely arrived for the United States to break the musical yoke which has held them prisoners of Germany.

Let America provide her own orchestra players and singers.

Let America cause to be studied according to the French technical systems all music.

thoven and Richard Wagner!) was derived exclusively from the sane and pure Latin culture, took it into her head to repudiate all this noble tradition, to forge from the pieces an art "Echt Deutsch," having for a mission to act jointly with its army and its government in dominating, without division, the two hemispheres.

Richard Wagner, who had reflected upon esthetic problems, was perfectly conscious of this fact when on the occasion of the last representation of the "Ring" at Bayreuth, in 1876 (I was present), he pronounced these imprudent words: "At last we have a German art!" And it was then, leaving out of consideration the works of Wagner and of Brahms, those two extreme and opposed enemies of the ancient traditional régime, it was then that the music of the "outre-Rhin" began to descend the fatal declivity of decadence. It was then that atrophy began in Germany and all notion of the true art which, up to that time, had been the glory of the country, was lost.

And then there was an avalanche of symphonies—colossal, deprived of taste, deprived of proportion and above all, alas! deprived of music, like those of Bruckner, Mahler and others; there was a plethora of enormous works, for the Teuton, no longer knowing how to work in the "grand" style, contented himself with working in the "big" style (*ne sachant plus faire grand, se contente faire gros*), works in which the inconceivable and even adroit profusion of methods employed were seldom to succeed in hiding the poverty and vulgarity of the musical inspiration. See the later productions of Richard Strauss. And I do not mention here the "minor" composers like Thuille, Reger, Pfitzner, Weingartner, Siegfried Wagner and other inferior ones without importance.

A little later all this evident, megalomaniac decadence began to breathe a fatal rottenness and Germany was delivered of this product; namely, of works, if one can so call them, without order, with-

out art, without music. If by chance one found in them some flattering sonority for the ear, as in the infantine improvisations of Schönberg, one remained nevertheless stupefied and disgusted by the crawlly rumblings and unhealthy union of sounds truly astonished to find themselves in juxtaposition.

Even the Vienna operetta, of late become a simple amusement (oh, not very comic), is equally falling into decay. Humperdinck, whose folk melodies are occasionally endowed with a certain charm, gives proof of flagrant absence of taste when he calls upon all the instruments of the Wagnerian Walhalla to accompany the romping and play of two children. As for the lugubrious "Merry Widow," to which the Germans of Paris attempted to give an air of success, it is musically non-existent, and how far behind the clever sketches of Offenbach or the exhilarating "Etoile" of our Chabrier.

Ah! Most certainly I do not exaggerate in affirming that in the last forty years Germany, which was never distinguished for refinement of taste, has lost in addition all artistic sense. It would be aside from my subject to speak of the irremediable deterioration of the masterpieces of painting stranded, to their own misfortune, in the Imperial Museums of Berlin and in the Pinakothek of Munich, masterpieces to which the vandalism of ignorant "conservators" has done irremediable outrage under the pretext of restoration.

But I cannot prevent myself from stigmatizing with all my power the shameless travesties with which the German publishers since 1870 have debased masterpieces of musical art.

Aside from the very first Breitkopf edition and some other very high priced collections, all the editions—understand me well—all the cheap German editions—are shameless falsifications of the original texts as conceived and written by the authors. The houses of Breitkopf (since 1870), Peters, Litoff, Augener, have inundated the market with Bachs, restored by Griepenkels and Robert Franzes; with Scarlatti tortured by Bülow and Tausigs; with Beethovens weakened or stupidly adopted for modern orchestras and pianos by Weingartners, d'Alberts, Doors and other illustrious unknowns, who have had no scruples in falsifying the text of even the great master of Bonn. There are indeed Rossini overtures orchestrated in grotesque fashion (edition Breitkopf); and finally there is Haydn with the tedious passages (!) amputated "ad usum" of the provincial orchestras.

Of all this I can furnish the proof, for I possess samples of all this musical contraband.

And our young musicians—yours, probably, as well—buy this cheap music in confidence, not realizing that it is nothing except Teutonic rubbish.

At the present moment our French publishers, particularly the firm of Rouart, Lerolle & Co., are preparing an exact and honest edition of all the classic works, a loyal edition founded upon trustworthy texts, and of which one can well be proud. . . . "A little late," you will say, perhaps. I reply by the old proverb, "Better late than never." Be all that as it may. The moment has surely arrived for the United States to break the musical yoke which has held them prisoners of Germany.

I have never been able to understand why a free country like yours should thus make itself the slave of a race which was, in truth, admirably musical, but in which the sentiment of true art has been obliterated.

ated, little by little, even to the point of want of respect for its own masterpieces! Take notice that what I say to you here is not at all with the intention of rendering America tributary to France from the musical point of view. That would be for you only a change of tyranny and America would be entirely wrong, in my view, suddenly to rush toward French music after having submitted so long to the domination of German music. If America wishes to try out the French methods of instruction, incontestably superior to the German methods, that is her affair, and I believe that she could only gain through so doing; but your compatriots must become convinced if they wish to create (*faire*) music and must be convinced that it is necessary to remain (*true to*) themselves and not seek to imitate either Mahler, César Franck, Strauss or Debussy.

Above all, let America provide her own orchestra players and singers so as to be able to send back to their homes all the Germans who encumber the American orchestras and all the exotic singers who proclaim bad traditions on the boards of the theatres.

Let America cause to be studied in the universities and conservatories (according to the French technical systems, which I believe to be the best), all music and works of beauty. But I cannot repeat too often, when this musical education and knowledge of the art have once been acquired, your musicians must stand on their own feet without the aid of any one, be he who he may.

Then, when in the concert room, as in the theatre, the personnel of the orchestra, of the chorus and the soloists shall be exclusively composed of Americans; then, your composers themselves, fortified by solid artistic instruction, will be able to seek in their young traditions, in their grandiose landscapes, in their special customs, the inspiration for their symphonies or dramatic works. Then there will be—I will not say it in the German fashion, an "American art"—but there will be a beautiful new stone made fast in the grand monument of the art eternal.

VINCENT D'INDY,
Director of the Schola Cantorum.

A CRITIC'S ANGUISH

In the New York Sun of Sunday a week ago the man in the avenue could read a description of the audience at the Metropolitan Opera House when Leopold Stokowski conducted Mahler's eighth symphony, played by the Philadelphia Orchestra. The article winds up as follows:

And in the very center with his face to the great chorus and his back to the audience was the real pivot upon which the whole thing hung, Leopold Stokowski, conductor of the Philadelphia Orchestra, whom Philadelphia admires ecstatically and of whom she is unconsciously taking the surest method to get rid.

Naturally he will not leave the Quaker City just yet. But if Philadelphia believes that Mr. Stokowski is essential to her musical development, let her decline to permit him to conduct great concerts in New York. This is a piece of perfectly disinterested advice. The Sun's musical chronicler would be delighted to see Mr. Stokowski a New York conductor. He has personality, force, authority, temperament, scholarship and imagination. His conducting of the Mahler symphony was masterly. He would be a valuable factor in the musical life of this city.

But by permitting these frequent visits of Mr. Stokowski and the Philadelphia Orchestra to New York these guardians of the Quaker City organization are not acting in their own interest. They are too unselfish.

If the reader is puzzled over the cryptic allusions of the Sun writer, he shares our own mystification. What is the critic driving at? Why does he keep secrets from the Sun readers instead of telling them the news. If he knows something which you and we do not know, he succeeds only in arousing our painful curiosity. If his knowledge does not belong in a newspaper, he should not tease us with his suggestive hints. We always had imagined that it is the business of a music critic to review the perform-

ances of a conductor and not his contracts and possible and prospective engagements.

One thing is apparent. Anguish speaks from the lines of the Sun critic. Why, then, is the Sun critic anguished?

"THE GREAT ORCHESTRAS" OF DETROIT

The Detroit Orchestral Association, under the management of N. J. Corey, is out with its prospectus for 1916-17. The course, called "The Great Orchestras," will have concerts as follows:

Monday, October 30: Chicago Orchestra. Soloist, Sibyl Sammis McDermid.

Thursday, November 23: Philadelphia Orchestra. Soloist, Olga Samaroff.

Tuesday, January 16: New York Symphony.

Saturday, January 27: Boston Symphony. Wagner program.

Tuesday, February 6: Cincinnati Orchestra. Soloist, Harold Bauer.

Thursday, March 15: New York Philharmonic. Soloist, Yvonne de Tréville.

Wednesday, April 11: Chicago Orchestra. Soloist, Ernest Schelling.

Why a course called "The Great Orchestras" does not include the Minneapolis Orchestra fails to reach our understanding.

Word reaches this country of the death on the De Reszke Estate in Poland of Victor de Reszke, the youngest of the three De Reszke brothers. Victor de Reszke had spent most of his life in the management of the estate which belonged jointly to

himself, his two brothers and their late sister. He, too, was the possessor of a voice, but had never been a professional singer, though Jean de Reszke has said to friends that the brother who just died had the finest natural voice of them all.

Leo Ornstein played before 3,200 people in Carnegie Hall, New York, on Sunday evening last. Not only was every seat sold, but there were eight persons in each box instead of the usual six and two hundred and fifty people on the stage while two hundred more stood. At eight o'clock, fifteen minutes before the advertised time for beginning the concert, the sign "ALL SEATS SOLD" was put up and some five hundred people who had been standing in line were turned away.

Never again can Philadelphia justly be accused of sleepiness, at least in the field of music. With the first American productions of Mahler's eighth symphony and the new Strauss "Alpine" symphony to her credit (the première is scheduled for tomorrow, April 28) this season, she has effectively proved herself very wide awake.

Xenia Maclezova, who started the season with the Diaghileff Ballet Russe as prima ballerina, and later had a falling out with the management, resulting in the lodging of counter suits, was awarded a \$4,500 verdict in Boston last week. On the suit against her, for breach of contract, the decision was against the plaintiff.

The Work of Professor Giles

One of the vital musical persons of Salt Lake City is Prof. Thomas Giles, who has charge of the music at the University of Utah. He is a musician of deep and versatile knowledge and a pianist, teacher and conductor of brilliant resourcefulness and effectiveness. His work has been spoken of in the MUSICAL COURIER many times and his name is a familiar one to the readers of this paper. Among the best concerts given under the direction of Professor Giles were the recitals of his pupils, Dorothy Morrison, Vivianne Shields, Eleanore Anna Voelker. All these concerts were done with the accompaniment of an orchestra of fifty pieces conducted by Professor Giles. Concertos played were those by Mendelssohn in G minor, Mozart in



DOROTHY MORRISON,
Pupil of Prof. Thomas Giles, of University of Utah.

E flat, Tschaikowsky in B flat minor, Weber in F minor, Grieg in A minor, Schumann in A minor, MacDowell in D minor, Liszt in E flat and the "Capriccio Brillant," by Mendelssohn.

Specially the concert of Miss Morrison was received with acclaim by the Salt Lake City press. The Herald-Republican said that the debut of the young woman was "like a flash of a meteor through a wintry sky. All impressed with undisguised astonishment to the performance

of three of the world's classic compositions for piano. The young pianist's fingers glided over the keys with delicacy and precision. Professor Giles declares it a momentous fact that no pianist in this country of Miss Morrison's age (she was sixteen at the time of the concert) has performed three concertos at one concert at her first public appearance. The orchestra did its part with skill and ability."

In the Salt Lake Tribune one reads: "Miss Morrison played without slip or hesitancy and with an understanding and interpretative skill far beyond her years. The great difficulties of the Tschaikowsky concerto seemed simple for the young woman. She manifested strength and breadth as well as excellent technic. At the finish the audience sat silent with wonder for a moment and then burst into a storm of cheers. A complete symphonic orchestra of forty-four professional musicians, under the direction of Prof. Thomas Giles, whose pupil Miss Morrison is, played the accompaniment for the young pianist in a manner that brought out the beauties of each composition. Mr. Giles conducted in masterly style, showing perfect familiarity with the music he was presenting."

A tribute of praise was given also by the Deseret Evening News: "A new star has arisen on the local musical horizon in the person of Miss Morrison. She is Professor Giles' pupil and he brought her out as he has others of his piano pupils after the true Berlin fashion, in public appearance accompanied by orchestra. Miss Morrison played with a remarkable grace and ease and a facility in expression that indicated a clear comprehension. The flexibility of her fingers and wrist and complete command over them will attract the attention of musicians anywhere; in fact, it is something that other musicians have striven after for years before acquirement."

LORETTA DEL VALLE AT WALDORF-ASTORIA

First New York Appearance of American Coloratura Prima Donna to Be Made Today

Loretta Del Valle, the American coloratura prima donna, who was formerly prima donna at the Royal Opera, Prague; King's Royal Opera, Cassel; Royal Court Opera, Dresden, and the Grand Duke's Royal Opera, Mannheim, is scheduled to make her first New York appearance, since her success abroad, at the Waldorf-Astoria Hotel on Thursday morning, April 27 (today), under the auspices of the Haarlem Philharmonic Society. She has just completed her first American concert tour and has been hailed with delight everywhere that she has appeared. During the present season she also made a tour to Havana with Albert Spalding, where she was received with great enthusiasm, and where she had to stand comparison with such celebrated singers as Tetrazzini, Bori, Barrientos and Nordica, and others. Her conquest of Havana was complete.

THE BYSTANDER

Caught in the Act—An Honest Composer—Want Ad—“Narcisse” à la Gilbert

Years ago I knew in Austria a red haired Australian girl who played German tunes most charmingly on an Italian fiddle and later married an Englishman with a Russian name, who plays the piano as well as his wife does the violin. I see by the papers they have recently been blessed with an offspring. Heartiest congratulations! All of which merely leads up to the conversation we once had about a certain English composer whose name is not infrequent on concert programs.

The Australian violinist was away at a house party once with this composer and she told me that he used to compose lying comfortably on his back in the dimpled sunlight under an apple tree, stroking his golden hair. He was another one of those chaps who appreciate the fact that the frame is equally as important as the picture, a theme on which I lectured last week. You and I love nothing so much as to see people who do something in the process of doing it. We delight to witness a moving picture of Mr. Edison running down the ladder of a submarine to inspect his new batteries or of Henry Ford personally tacking the final wheel on to one of his machines. Just so, this English composer fully appreciated the advantage of a little self advertising and chose an appropriate landscape in which to think his distinctly anemic thoughts.

Though it must be nearly twenty-five years ago, I well remember the first and only visit I ever paid to the famous old burial ground at Concord, Mass. Seated on the ground in the farthest corner, at the top of the hill, leaning against the stone boundary wall and nestling comfortably between the graves of two Revolutionary heroes, I discovered a man hard at work jotting down pencil notes in a book of musical manuscript paper, which lay open on his lap. Even at that tender age, I had gotten as far as Haydn's "Gypsy Rondo" on the piano and so had a bit of an idea of what music was, but this lonely being in the remote corner of the cemetery was the first live composer I had ever seen—my first glimpse of the actual creation of those lines, dots and dashes which meant hard work for me in front of a keyboard, unsympathetic and reluctant to respond to my too easily abandoned coaxing. I have not the remotest idea of the identity of this gentleman who chose the pleasant society of tombstones to stimulate his inspiration, but I have not forgotten and never shall forget this incident of the first composer whom I ever caught "flagrante delicto" in the very act of perpetrating a composition.

* * * * *

The other day, glancing through some back numbers of the MUSICAL COURIER, I ran upon this paragraph which appeared in a Paris letter over two years ago:

There is one boy living here in Paris—he is only nineteen now—who, though born in Russia, learned in New York to be about three-quarters American in mood and manners, to whose extraordinary music you will have to listen one day. His name is Ornstein and his other name is Leo, and some day, if I live long enough and am patient, I shall be able to put myself on the back in listening to you applauding—or, perhaps, hissing—his music and say, "I tell you so," which is the pleasantest satisfaction in the world.

How true that all is. At that time the name of Ornstein was hardly known in America, and now, scarcely two years later, there is surely no musician in the country who pretends to keep up with the modern movement in music to whom it is not familiar.

I, too, first became acquainted with the young man in his Paris days. He was another one of those who had the proper sort of frame around his picture, though in his case it certainly was not put there for effect, for he was quite unknown except to a very limited circle and there was no one to gaze at either the picture or its frame.

When I first knew him he had exactly the lodging suitable to a young and struggling composer, especially one who is struggling with something so absolutely novel and unconventional as his style of composition. He lived in a little pension situated in an old fashioned house in the back of a large courtyard on one of the quiet Paris streets. The landlady had given him a little room way up in the mansard, six flights up and no elevator, where he could work quite undisturbed. There was a bed, two chairs, a big table at which he wrote and a stove in the low ceilinged room. The stove seldom had a fire, not that Leo lacked either coals or the means to purchase them, but he was so busy crowding his thoughts on to music paper that he begrimed the time necessary to build and run a fire. I caught a very beautiful cold visiting him one day and he himself had a choice variety of them through the winter. At that time I had never heard any of his music, and I gazed with utter astonishment at the manuscripts he showed me. Soon after he came over to my house and tried "The Wild Man's Dance" on me, one of the earliest

and most readily understandable of his works in the super-modern style—for there are some very nice songs and piano pieces by Ornstein in quite conventional form written when he was a youngster of fifteen or sixteen years. After he had played it through I said: "Can you do it again?"

"Of course I can," he answered—and did it. As he performed it alike both times I knew it must be a genuine composition and not an eccentric improvisation. Then he played a lot of other things for me and some friends whom I had invited in to hear him. The more I heard, the more interested I was.

Whether or not one likes Ornstein's music there is that in it which must interest the musician. Some of them, as I have discovered, are interested to the point of extreme irritation. One thing I do know—at the time when Ornstein began to write in his extraordinary style he had never heard a note of the music of either Stravinsky or Schoenberg. In fact, ten minutes' comparison of these three leaders among what one may call "super-modernists" will convince any musician of the dissimilarity of their styles. One thing they have in common; that is an extremely thorough education along regular musical lines before they began working in their present styles. Those who have heard Ornstein play the piano know that he must be placed in the very first rank of pianists today as an interpreter of the standard composers. It is this and also the fact that he is a very normal sort of a young man, fond of outdoor sports, good things to eat and a good time in general in his spare moments, which makes me believe in him as a composer as well; that is, in the honesty of his composing.

I remember speaking with him about his "Impressions of the Thames" soon after they were written. Said he: "I called them 'Impressions of the Thames' because they were written just after I had been to London for the first time

and seen and enjoyed the splendid river, the buildings that line its banks, its bridges and all the multiform life upon it. But when you hear my pieces, I am sure I don't care whether or not they convey to you an impression of the Thames; in fact, I hardly expect them to do so. All I want them to do is to make some sort of an impression on you; to create in your mind some sort of a picture, absolutely any sort that may suggest itself to you when you hear them."

Those are the words of an honest composer; and no work of his that I have heard has failed to have the power to suggest one picture or another.

* * * * *

Ten thousand thanks and more yet to whoever wrote the New York Sun's account of Nijinsky's appearance in "Narcisse." I suspect it was W. J. Henderson.

The impersonation of Narcisse seemed to be congenial to Mr. Nijinsky, who robed it in feminine graces, leaving one with little wonder that women delighted him not. One could hardly help repeating Gilbert's line, "What a most particularly pure young man this pure young man must be."

"It was to laugh," as the French say. Such a lovely costume! A nice white shimmy and a nice white knee skirt, and such dear little white unmentionables underneath!

* * * * *

Nobody has answered the "Bystander's" request for information about those two classics of English songs, "Old Noah, He Built Himself an Ark" and "Lord Bateman Was a Noble Lord." So here it is again:

WANTED: Information about either of the above named compositions, their origins, names of composers, etc. Address "The Bystander," care of the MUSICAL COURIER.

And thank you in advance.

* * * * *

Here is a riddle compounded the other day by one of my friends. "Why could not Pavlova and Nijinsky dance with the same ballet?"

The answer is a good one, but you will have to guess it for yourself. I am not going to be so indiscreet as to stir up the internal politics of Russian ballets to greater agitation than they at present enjoy.

* * * * *

It took a little newspaper up in the middle of York State to invent a new one. "Sopranoist" is the word.

BYRON HAGEL

ATLANTIC CITY HOSTELRIES PROVIDE EXCELLENT MUSIC

**Frances Alda and Frank La Forge Delight Audience at
Traymore "White Musicale"—Special Easter Week
Programs are Featured at the Famous
Jersey Coast Resort**

Atlantic City, N. J., April 22, 1916.

One of the most interesting events of Easter week was the "white musicale" given at the Traymore before a large audience by Frances Alda, soprano of the Metropolitan Opera Company. Her beautiful voice and mellow tones pleased all who heard her and called forth enthusiastic praise. Frank La Forge, composer and accompanist, was at the piano. He was a distinct addition to the success of the concert.

Vessella Orchestra Program

Oreste Vessella, a musician well known to Atlantic City's musical circles and the conductor of the Vessella Orchestra, gave delightful program on Friday afternoon, April 21. Selections from "Rigoletto," "Tales of Hoffmann" and Verdi's "Lombardi" were well rendered by the orchestra before a large audience.

Royal Palace Music

On Friday evening, April 21, Alexander Drasein, conductor of the Royal Palace Orchestra, directed the performance of a program which included the overture to "William Tell," selections from "Madame Butterfly," and violin numbers by Mendelssohn well played by Mr. Drasein.

Sachs Leads Marlborough-Blenheim Orchestra

Leo Sachs, graduate of the Leipzig Conservatory of Music and formerly pupil of Julius Klengel, is the director of the orchestra at the Marlborough-Blenheim. Under his direction a delightful program was given on Sunday evening, April 16, before a large audience. The soloists on this occasion were Adelaide Fischer, soprano; Beatrice MacCue, contralto; Rafaello Diaz, tenor, and Marcus Kellerman, baritone. Assisted by the orchestra the quartet sang numbers by Handel, Hawley and Verdi, and their individual numbers brought to the program the names of Bizet, Damrosch and Puccini. Of especial interest was the singing of Adelaide Fischer, who gave "Depuis le jour" from Charpentier's "Louise" with admirable effect. Mr. Sachs contributed cello solos by Rimsky-

Korsakoff and Popper, displaying a sympathetic and melodic tone.

Easter Music

A delightful musical program was scheduled to be given at Olivet Presbyterian Church on Easter Sunday morning. Cathryn Worcester, contralto, who possesses a fine voice, was to be heard as soloist.

Alamae Sunday Music

William Goldstein, conductor of the orchestra at the Alamae, prepared an interesting program to be performed on Sunday evening, April 23. Selections from "Boheme," "Tosca" and "Walküre" were included among the numbers. The Red Cross Society also prepared a program to follow that of the orchestra, and this included the singing of the "Toreador Song" from Bizet's "Carmen," by Morris Rubin, and the playing of Karl T. Saul, concert pianist, of the familiar "Liebestraum" of Liszt and one of his own compositions.

Operatic Selections at the Shelburne

On Thursday afternoon, April 20, the Shelburne Orchestra, under the direction of Tony Candelori, presented a program which included selections from "Carmen" and from the Wagnerian and Puccini operas.

Traymore Guests Enjoy "Peer Gynt" Suite

On Wednesday evening, April 19, Louis Kroll, who has conducted abroad for many years and is also known as a pianist of considerable ability, and who is now conducting an orchestra at the Traymore, gave a delightful program at that hotel. Especially well received was the "Peer Gynt" suite, although the remainder of the program contained much of interest.

Atlantic City Notes

W. Reinhold, who has the Edison studio on Pacific avenue, has gained an enviable reputation by reason of the excellence of the daily concerts given in his studios. These concerts are attended by large and appreciative audiences.

Music at the Hotel Brevoort is of such a nature as to arouse the enthusiastic praise of discriminating musicians who may be found among its patrons.

On Sunday evening, April 24, Fritz Kreisler, violinist, gave a recital at Keith's Theatre. Carl Lamson was the accompanist.

Michele Rinalda, first cornetist with Vessella's Orchestra, gave the audience at the Wednesday afternoon (April 19) concert a treat by his excellent playing of the solo portions of the "Rigoletto" quartet. He was repeatedly encored.

M. B.

PATERSON OPENS NOTABLE SERIES OF NEW JERSEY TRI-CITY MUSIC FESTIVALS

Throngs of Music Lovers Visit Silk City for Annual Concerts—Record Audiences Expected—Newark and Jersey City Fully Prepared for Their Part of Monstrous Program

Paterson, N. J., April 25, 1916.

Tonight will begin the first of the series of New Jersey Tri-City Festival concerts which have aroused so much interest in musical circles all over the country. The initial performance of the thirteen concerts, which comprise this important series of events, will open here this evening with a fanfare of trumpets and with the huge armory practically sold out. In order to accommodate the great throng of out of town music lovers who have arranged to be present, the Erie Railroad will run additional trains, both before and after the concerts, thus allowing patrons from Newark, Jersey City and New York an opportunity of returning after the performance is over. A special time table has been prepared and will remain in effect until the third and final concert is over on Thursday night. Inasmuch as these performances in Paterson are practically the same as those to be given later in Newark and Jersey City, a host of music lovers from the other New Jersey cities will attend, as much out of curiosity as to hear the splendid programs to be offered. In addition to the huge local chorus and the orchestra featured at tonight's performance will be the soloists, Anna Case, Merle Alcock and Antoine de Vally.

Tomorrow night the large chorus and orchestra will again be heard in an entirely different program, and will be assisted by four stars from the Metropolitan Opera Company—Frieda Hempel, soprano; Margarete Matzenauer, contralto; Riccardo Martin, tenor, and Allen Hinckley, bass. With the exception of Mme. Matzenauer, all of these artists will be featured again at the Newark Festival, May 1-4, and at the Jersey City Festival, May 9-11. In Newark and Jersey City, Margarete Ober, contralto of the Metropolitan, will be substituted for Mme. Matzenauer.

On Thursday night the entire Jersey City chorus will leave the corner of Bergen and Montgomery streets, Jersey City, at 6:15 p. m., and the Newark chorus will leave Market and Washington streets, Newark, at 6:30 p. m., on special cars for Paterson, where they will unite with the festival chorus here for the presentation of the celebrated Berlioz's "Requiem." On this occasion the combined choruses will number about 2,500 singers and the orchestra will be increased to 150 men, including four brass bands. This same performance will be duplicated in Newark on May 4 and in Jersey City on May 11, when the combined choruses will again unite. By arrangement with the Public Service Corporation, fourteen special trolleys will be used, each labeled with the festival placards and banners. The cars will return directly after the performance.

Seats for the series of Newark and Jersey City concerts are being disposed of rapidly. Numerous orders are being received from out of town music lovers who expect to be present at that time. In Newark the huge armory, which has a seating capacity of 10,000, has been nearly sold out for the six performances. So tremendous is the demand for seats there that it is expected a large number who cannot obtain seats in Newark will attend the Jersey City concerts instead.

Newark Notes

A Japanese operetta and fete was given on Thursday evening in the chapel of the Fessmith Memorial Presbyterian Church. It was presented under the direction of Mrs. James Solandt, of Montclair. Assisting soloists were Mrs. Charles Hedges, of Caldwell; Malcolm Corlies, of Newark, and Miss Graham, accompanist.

A concert to be given under the auspices of the Junior Jewish Relief Conference, for the benefit of war sufferers, will be held in the auditorium of the Central High School on the evening of April 26.

Edward W. Scherff, tenor, will be a member of the quartet of St. Luke's Methodist Episcopal Church, beginning on Easter Day. The other members are to be: Inez Allen Potter, soprano; Josephine Baney, contralto, and George H. Madison, bass. Mr. Madison will also be the choirmaster. For several years Mr. Scherff has been the tenor soloist in St. James Episcopal Church.

Miss Marshall, contralto soloist, and Miss Eschenfelder, soprano, who have been members of the choir of St. James Episcopal Church, of this city, will sing after May 1 in the First Congregational Church of East Orange.

Arturo Nutini, the blind musician, was heard in recital at Wallace Hall last Thursday night. He was ably assisted by Mary V. Potter, one of Newark's most popular contraltos, and J. Louis Minier, an accompanist of the highest

order. Mr. Nutini, as is his custom, played both violin and piano numbers, which were indeed interesting. Miss Potter contributed in fascinating fashion gavotte from "Mignon" (Thomas), a group of songs by MacDowell and Coleridge-Taylor, and as an encore Brahms' "Der Schmied." Mr. Minier's accompaniments were effectively played.

Pupils of Jessie Fenner Hill gave a delightful and most interesting program of songs, assisted by Ruth Boyd, pupil of Bula C. Blauvelt, at Chickering Hall, Lord & Taylor's, on Monday afternoon, April 17. A large and enthusiastic audience attended.

On Friday evening, April 14, Henrietta Foster Wescott presented at Hawthorne School a program of American Indian songs. Mrs. Wescott appeared at the Avon School and interested a large audience there. The lecture and songs are very unusual and are new this year on the lecture course, although Mrs. Wescott has been presenting this lecture and one on "Old Fashioned Songs" in Jersey City, Nutley, Rahway and Elizabeth for the past two years, and it has been spoken of as one of the most delightful lectures on the various courses.

Louis Arthur Russell's Summer Classes

An important factor in American Summer Music Study is the annual series of Normal Classes conducted by Louis Arthur Russell for teachers and professional students. For several years past Mr. Russell has held these classes in Columbus, Ohio; Caldwell, N. J.; New York City and Newark, N. J. The interest aroused among serious teachers by the Russell Methods of Music Study for Pianists and Singers has made it necessary for the author of the system to establish especial training classes for summer work, and these classes have grown in importance each year, bringing together from all parts of the country earnest students of methods in music teaching and adding each year to the number of Russell methods, studios, academies, conservatories, schools and conservatories.

Mr. Russell's Methods are now published in twenty-six volumes, including the Philosophy of Music Study and the material for practice for pianists, singers and class teachers.

These books supply the necessary material for all grades of study, from the beginner to the professional student and teacher. The wide awake teacher wishing to keep in line with progressive teaching processes find in the Russell books a series of studies, theoretical and practical, of all the more significant items of music study, reflecting the experiences and conclusions of a practised expert. Mr. Russell's long service in music, as author, composer, conductor of large choral bodies and symphony orchestra, lecturer and teacher, has given him the experience needed for so serious a task as these books represent, and his reputation among the higher class of professional musicians throughout the country gives authoritative weight to all of the great amount of pedagogic matter he has published.

The list of public singers, pianists and teachers who have gone through Mr. Russell's severe processes of training is long and interesting and convincing in its testimony as to the serious purposes of the methods. Mr. Russell is devoted to certain ideals which mark him as a musician and an American. A pioneer as a believer in the use of English by American singers, his essays in Werner's Magazine offered the first complete statement of American English phonetics for singers, these papers stamping him

as an expert in English diction, while his "Commonplaces of Vocal Art," published some years ago by Ditson, marked a new era in rational vocal philosophy and has been received by the highest authorities as a real authority in voice culture. The same rational commonplace processes are shown in the method books for pianists. Here we find a complete system of hand culture in a clear and simple form, a unique system of rhythm and accent study, a complete school of piano figuration, scales, arpeggios, doubles, octaves, etc., a department for the development of the weaker members of the playing apparatus, accompanying, transposition, left hand development, the embellishments and general musicianship, all graded thoughtfully with practice material and didactic matter.

The author's treatment of the "Body and Breath," the various aspects of interpretation, the final purposes of music study, etc., all command the attention of the serious student and teacher and make the Russell books a method which leaves no vital item undeveloped and offers the progressive teacher the most complete of systems of music study.

The Summer Normals conducted by Mr. Russell are devoted to study of the Russell books, with demonstrations, round tables, lectures and practical lessons in all of the items of instruction and practice leading to performance.

During the past two seasons over 100 new teachers and teaching centers have been added to the Russell Circuit. Literature is to be had on request of the secretary, Carnegie Hall, New York, or the Newark (N. J.) College of Music.

Spliring, Master Violinist, a Teacher of Artists

A remarkable number of highly gifted young violinists have for the past two seasons been devoted disciples of Theodore Spliring. Some of these have made very successful appearances during the winter just past. Madeleine MacGuigan was the soloist with the Woman's Orchestral Club (New York), and is to be heard with the Philadelphia Orchestra in May. André Polah appeared with big success with the St. Louis Orchestra. Mary Gailey is the soloist this week with the New England Conservatory Orchestra (Boston). Caroline Powers and Abram Konowsky were both heard in recital at the Wanamaker Auditorium, and Miss Powers has had many large social engagements. Jean Stockwell, Katherine Cavalli, Emanuel Goldberg, Orley See, Joseph di Vito have each been heard several times during the season. Edith Rubal, the successful violinist of the Rubal Trio, will be again heard with her admirable organization on the 30th of this month, and Gretchen Sittig, the youthful violinist of the Sittig Trio, will appear in a special concert at the Plaza Hotel on the afternoon of May 8.

Boston Opera Praised

The Boston Opera Company, as reorganized by Max Rabinoff, has this year done an enormous amount of traveling, and has had remarkable success. How far this is due to Pavlova can only be guessed; but the combination of well presented grand opera with dancing by the most popular of all the Russian artists who have appeared in America is certainly daring and ingenious enough to attract universal attention.—The Bellman, Minneapolis.



BUYING SEATS FOR NEWARK'S SECOND BIG MUSIC FESTIVAL

The photograph at the left shows only a small part of the huge line of enthusiastic music lovers who waited for hours on Thursday last their turn to purchase tickets for the Newark festival concert. The row had extended nearly an entire block. Later in the morning, it was found necessary to obtain policemen to keep persons who grew tired of waiting from forcing themselves ahead of some one else.

Early in the afternoon when many who had not had breakfast or luncheon were on the verge of collapse, Mr. Cameron, president of Lauter & Company, in whose store the sale was held, ordered 400 sandwiches and distributed them along the line.

Player pianos furnished music during the day. The first line (left) formed at 5:30 a. m., and by 8 o'clock

the second picture shows the line in the afternoon, extending in the opposite direction to the corner of Central avenue, where at one time it reached around the corner. At 3 o'clock it was necessary to stop the line in order to allow those already waiting a chance to secure their seats before the store closed at six.

This was only the advance ticket sale, the public sale not beginning until April 24. On the opening day of the subscribers' sale (April 17), a similar line was on hand, and this was duplicated on the opening day of the subscribers' sale (April 17). Last Monday (April 24)

even these records were outdone. Never in the 250 years of Newark's history has such a sale been recorded. The Armory will accommodate a total audience of 60,000 persons (six performances).

The Newark Music Festival concert (May 1-4) will open the city's 250th anniversary celebration (May to October). There will be four evening concerts and two matinees.

The white pillar shown in the photograph at the left is one of the hundreds of such ornaments which the city has erected to commemorate this anniversary. Newark is spending \$250,000 on the celebration and \$1,500,000 for a memorial building.

CLARA NOVELLO DAVIES TO VISIT CHICAGO

Voice Liberator to Accompany Sybil Vane to Scene of Her Own First American Success

Some years ago, a plucky little Welsh woman brought her Royal Welsh Choir, over the seas, to the Chicago World's Fair. The songsters, conducted by her, took the city by "storm" and succeeded in carrying away the first prize for choral singing along with several other solo prizes. Interested music lovers "sat up and took notice." Who was this successful newcomer? Their enthusiasm was so keen that Clara Novello Davies held a reception at one of the hotels to grant all the requests for a meeting. It is needless to say how much they were charmed and how royally the Welsh woman was entertained. Then the name Novello Davies took on a meaning of significant value.

Mme. Davies returned to Europe. The years rolled by swiftly perhaps, but they brought with them one brilliant success after another for her. The stamp of approval given to her work by the Americans was repeated by various courts in Europe as well as by members of the nobility. Finally another name became linked with "Novello Davies"—that of teacher—"voice liberator." The press was profuse in praise of Mme. Davies' original and wonderful method in singing. Her musical products were amazingly successful; then came the "war" which brought another change. The well known teacher and several of her pupils came to America and to the fortunate Americans. Sybil Vane, late of Covent Garden and other successes, accompanied her only teacher.

On top of a sensational New York concert debut, Miss Vane received an engagement to sing in "The Messiah," which is to be produced by the American Choral Society in Chicago on the afternoon of April 30. This means therefore that Chicago will derive two pleasures—that of hearing one of the most sensational young sopranos of the season and that of being afforded the opportunity of renewing the old acquaintanceship of Mme. Davies, who will be there from April 28-30. It is to be expected that many of the societies will entertain her and arrangements will also be made for her to hold an informal reception at the Auditorium Hotel on Sunday evening following the production of "The Messiah" that afternoon.

Mme. Davies is quoted as saying recently: "My first visit to Chicago I shall never forget. The people were so charming to me at the time. After that other lovely successes seemed to come fast. Really I quite believe that America is my mascot country, if there is such a thing."

Clarence Whitehill Triumphs in Boston

If the Metropolitan revival of "The Taming of the Shrew" has served no other purpose, it has been instrumental in giving the excellent histrionic ability and equally fine vocal gifts of Clarence Whitehill a well deserved opportunity to stand out with all the prominence of the leading role. New York was quick to appreciate his worth, and not to be outdone in praise, Boston papers likewise acclaimed his work. The Boston Post spoke of his singing of the role of Petruchio as being "well studied and effectively sung." According to the Boston Herald, he "was not only effective, but dramatic in his wooing," and the same paper also states that "his part was played as only a master can play it." "A triumph of impersonation" is the manner in which the Boston Globe characterizes his work, and also speaks of him as "an imposing splendid figure, both physical and artistic stature, the iconoclast of all traditions, the arbitrary adjuster of custom, the czar supreme of his household. There was the edge needful without burlesque or incongruity. In costume, as in song and action, the impersonation was imaginatively composed."

"Mr. Whitehill, the American baritone, fairly dominates this work," declared the Boston Advertiser. "He does not make a mere boastful swaggerer of the part, but acts as if he had studied Shakespeare. His singing also was of the highest merit. Mr. Whitehill's Petruchio was really great."

Foerster Compositions Enjoying Well Deserved Popularity

Compositions of Adolph M. Foerster are rapidly attaining the popularity which is their due. According to recent reports Mr. Foerster's suite No. 2 was played this season by the Wassili Lepsi Orchestra of Philadelphia; by the Russian Symphony Orchestra (Modest Altschuler, conductor); the Bangor (Me.) Symphony Orchestra

(Horace M. Pullen, conductor) and the Indianapolis (Ind.) Orchestra (Alexander Ernestinoff, conductor). Under the direction of Carl Busch the Kansas City Symphony Orchestra recently included on one of its programs the prelude to Goethe's "Faust" and the Milwaukee Symphony Orchestra played his "Festival March."

After having had his studios in the Bissell Block of Pittsburgh for thirty-three years, Mr. Foerster has been compelled, owing to the razing of that building, to remove to quarters across the street.

It is a shame not to have been educated; for he who has received an education differs from him who has not, as the living does from the dead.—Aristotle.



SYBIL VANE,
"Pocket prima donna."

CLARA NOVELLO DAVIES,
The eminent London "voice liberator," who will spend a few days in Chicago.



Sybil Vane, to Sing in "The Messiah" with American Choral Society of Chicago

When Sybil Vane sings the principal soprano part in the Chicago American Choral Society's production of "The Messiah" on Sunday afternoon, April 30, it will be the seventeenth time that the little singer will have sung the role.

Daniel Protheroe, conductor of the American Choral Society (composed of over 400 voices and 200 members of the orchestra), first met Miss Vane in Wales, when she was but fifteen years of age. After Dr. Protheroe heard her remarkably beautiful voice he called her to him and predicted a bright future for her. His predictions have since come to pass.

Miss Vane is only twenty-two years of age now, and has already become sensational abroad in opera, oratorio and concert. At her New York concert recital she gave evidence of unusual versatility and great musicianship. As for her voice, the press united in praise of its beauty, brilliancy and volume. Since then she has met with distinct success in private concert work, as well as benefit affairs. Everywhere she goes she captures the hearts of her audience and it is therefore to be expected that the same will be true in Chicago.

Kaufmann-Thomas Musical Tea

Minna Kaufmann, the New York soprano, gave a musical tea recently, at the Kaufmann studio in Carnegie Hall, in honor of Adah Sampson Thomas, the vocal teacher of Pittsburgh, Pa. Before going abroad to study with Marie and Lilli Lehmann, Mme. Kaufmann was a pupil of Mrs. Thomas. The friendship between the singer and her former teacher has remained unbroken by the flight of years. Today, Mme. Kaufmann is recognized as a leading exponent of the Lehmann method—a method that has preserved the beauty of the American singer's voice.

After spending a week in New York, Mrs. Thomas returned to Pittsburgh to resume her work after the Easter holiday.

Elizabeth Randolph's Qualifications

Elizabeth Randolph, the Savannah (Ga.) soprano, who returned recently from a lengthy stay in Europe, is a graduate of the Royal Conservatory at Dresden and also studied there with Mme. Orgeni, a famous vocal pedagogue. Further courses were taken by Miss Randolph from Jean de Reszke in Paris and from Vilonot of Chicago. Miss Randolph sang successfully in France, Germany and England, appearing in those countries in concert and opera and winning praise everywhere from competent critics for the beauty of her voice, the soundness of her musicianship and her rare knowledge of vocal art. Miss Randolph, an American by birth, completed her education at a well known girls' school in Dresden, but her later stay in Europe comprised extended visits to many other countries beside Germany.

Plans are now being made for the public appearance of Miss Randolph in her native country next season, and unless all signs fail she will take a leading place with the younger American singers of the day.

A Reception to Yvonne de Treville

Mr. and Mrs. Gustav L. Becker gave a reception to Yvonne de Treville at their studio, 114 West Seventy-second street, New York, Easter evening, April 22. The guests were entertained by Mme. F. B. Sontag, contralto, who sang a group of Mr. Becker's own songs, as follows: "Noch Blüthen die Rosen," "Die Fügung," "The Fir Tree," "At the Cradle."

Walter L. Bogert sang folksongs of Germany, France, Russia and Scotland, adding a composition of Mr. Becker's entitled "Es ist das alte Ewige Lied."

Piano solos were played by Grace Elliott and Charles Imerbrum.

H. M. Donner recited three of his own sonnets on Shakespeare.

Among those present were Dora Becker Shaffer, Marion Verly, Gladys Morrison, Mrs. Julian Edwards, Herbert L. Pick, Vivian Donner and Miss Hatch, who is now painting a life sized portrait of Mlle. de Treville.

Mr. Becker opened the program with piano compositions of his own, including a difficult piece for left hand alone.

LOS ANGELES LAX IN ITS SUPPORT OF HOME TALENT

Recitals by Local Artists Nearly Always Poorly Attended—An Instance Cited—Symphony Orchestra Plays to Crowd of School Children—Von Stein Academy Has Large Enrollment

Los Angeles, Cal., April 18, 1916.

About 2,000 people missed an unusual treat by not going to the Trinity Auditorium on Thursday evening, April 13, to hear a piano recital given by Ruth Deardorff-Shaw. The recital was poorly attended. Los Angeles recitals of "local" people are always—nearly always—poorly attended. Why? That is a mystery. The people who stayed away from this recital never heard Mrs. Shaw play. If they had ever heard her play, they would not have stayed away. It is the same with many other artists who live in this city. Because they are local they do not draw. The old proverb about a prophet receiving no honor in his own country is certainly in full force here. If artists come here from the East they are likely to get a good house; if they come from Europe they are sure to get a good house. Distance lends enchantment. If they came from the moon, or some still more distant star, there would certainly be no house in Los Angeles big enough to hold the crowds that would go to hear them.

The fact remains that the house, on the evening of Mrs. Shaw's recital, was not more than about a quarter full, and that her recital was of the kind that should have attracted a much larger audience. Mrs. Shaw is a brilliant pianist, a splendid performer, a gifted musician, and, in addition to all this, she is a modernist. She plays what she rightly terms "picture music," that is to say, music with which the



LEONORE VON DER LIETH.

Lyric soprano, pupil of Anthony Carlson, the noted Los Angeles voice teacher.

composer really intended to convey some picture, genuine program music, tone poems, as differentiated from that vast mass of music that is on the market to which the titles were given after the work was completed, of which the musical content was in no way influenced by the thought behind the title.

Her program was well gotten up, with copious program notes. It consisted of Rhene-Baton's suite, "En Bretagne," "Twilight on the Docks of Saint-Nazaire," "Return of the Procession from the Pardon at Landevennec," "Easter Morning at the Square of the Church at Pont-Aven," "On the Barren Coast of Trez-Rouz," "Spinning Women of Carantec," "Old Mail Coach on the Road to Muzillac," Cyril Scott's "Over the Prairie" and "Dance Nègre," Waldo Chase's berceuse (manuscript); Sibelius' "Alla Gavotta" and "Pastorale"; Debussy's "Clair de Lune," "Jardins sous la Pluie"; sarabande, "La Soirée dans Granade," "La Cathédrale engloutie."

Waldo Chase, the composer of the berceuse which was played at this recital, lives in Los Angeles and is well known here both as a teacher and as a composer. This berceuse is very much better than anything else that I have ever heard from the same composer's pen, though I cannot claim any large familiarity with his work. It is an excellent composition in very modern style, evidently very strongly influenced by the works of the modern French school without, however, being a slavish copy of their work, as is the music of Cyril Scott. It has melody, the

harmony is exquisite, and it is effectively written for the piano. If Mr. Chase can write music like this, why does he write such banal, meaningless things as some of his I have heard? Judging from this berceuse, one is inclined to say that the man has sufficient talent and technic to stand in the front rank of composers living in America.

SCHOOL CHILDREN HEAR ORCHESTRA

The writer does not know what the capacity of the Trinity Auditorium is, but whatever it is, it was stretched to its very limit by the crowd of school children who attended the Chiliden's Concert of the Los Angeles Symphony Orchestra on the afternoon of April 12. The program, which was preceded by a short lecture on the instruments of the orchestra by Adolf Tandler, consisted of the overture "William Tell," the "Toreador Song" from "Carmen," andante from the fifth symphony, the "Erl King," and the "Pilgrims' Chorus." The soloist of the afternoon

work embracing the entire field of music. It is being accepted rapidly by the best schools and private teachers of the country and will do much to bring American music teaching up to the European standard. Loretta Payson, a



HEINRICH VON STEIN.
Head of Von Stein Academy of Music.

product of the Von Stein Academy, is one of its shining musical examples.

LOCAL COMPOSERS FEATURED BY ORCHESTRA

The Los Angeles Symphony Orchestra gave a brilliant popular concert at Trinity Auditorium, on Saturday evening, April 8. The program consisted of the "Ruy Blas" overture, Mendelssohn; "Fairy Suite," Roland Diggle; "Rondo Pastorale," Arthur Blakeley; "Dance Macabre," Saint-Saëns; "Le Roi s'Amuse," Delibes, and "Seid Umschlungen Waltzes," Strauss. The soloist of the evening was Bertha Farmer, dramatic soprano, who sang the "Jewel Song" from "Faust" and the prayer from "Tosca," displaying a voice of pleasing quality, musical understanding and an attractive personality.

Two of the composers represented on this program are residents of Los Angeles. Arthur Blakeley, the well known Canadian organist, who is now living here, had announced his composition for flute, orchestra and organ. The organ, however, was not forthcoming, it being found that the instrument in Trinity Auditorium was too low for the orchestra pitch. This is an attractive composition, though hardly brilliant enough for a flute solo, and offered Mr. Plowe, who played it, little opportunity for the display of his brilliant technic.

Roland Diggle is a local organist. His "Fairy Suite" consists of three parts: "Coming of the Fairies," "Fairy Queen" and "Back to Fairyland." The first two of these are excellent, very light and melodious, almost popular in conception. The third, "Back to Fairyland," was more complex. The composer seemed to find difficulty getting

VERNON SPENCER,
PIANIST, AND
ANTHONY CARLSON,
BASSO,

Playing with fire at the crater of Kilauea on the island of Hawaii.



THILO BECKER, PIANIST, ON THE RIM OF THE GRAND CANYON OF ARIZONA.



LOS ANGELES MUSICIANS VACATIONIZING.

"Back to Fairyland" and did not seem for the most part to know where he was going. In spite of this, however, the suite is good and indicates that Mr. Diggle is a young man of real talent.

Leonore Von der Lieth Entering Profession

Among Anthony Carlson's most brilliant pupils in Los Angeles, Cal., is Leonore von der Lieth, lyric soprano. Miss von der Lieth is, above all else, musicianly. She sings with an understanding that indicates genuine inspiration, and she composes delightful songs in very modern style, with brilliant accompaniments, which furnish excellent support for the voice.

In singing, Miss von der Lieth has a charming manner and that ease with which Carlson appears able to inspire all of his pupils. Her voice is light and of pleasing quality, and is under admirable control. Her shading, delicate nuancing, portamento and perfect command of open and of veiled tones indicate careful and conscientious teaching, as well as mastery on the part of the teacher.

Miss von der Lieth is entering the musical profession, and that she will make a success of it cannot be doubted.

Schubert Club's Program

The Schubert Club of Los Angeles gave the following interesting program at the Hotel Alexandria on April 12: "I Know a Hill" (Whelpley), "Cradle Song" (Ries), "In the Woods" (Franz), Vera Lucille Hamilton; Lyrics from the Chinese, read by Bertha Fiske; River Song—A Young Girl (Rihaku, eighth century A. D.), The Letter—A Wife (Rihaku, eighth century A. D.), Drinking Song—The Mandarin (unknown, twelfth century, B. C.), Drifting—The Philosopher (Li Po, eighth century A. D.), Spring—The Poet Su K'ung T'u (eighth century A. D.); "Stille wie die Nacht" (Bohm), with violin obligato, Maurice Leplat; "Bergerettes Antiques"; "Jeunes Filettes" (Weckerlin), "Bergeres Legere" (Weckerlin); "Wake Up" (Phillips), Vera Lucille Hamilton; a Chinese legend, "The Tradition of the Tea Plant," Bertha Fiske; "Meditation" from "Thais" (Massenet), with violin obligato, Maurice Leplat, Vera Lucille Hamilton.

Fine Program of Woman's Orchestra

Under the direction of Henry Schoenfeld the Woman's Orchestra gave an excellent program on Wednesday morning, April 5. The program consisted of works by Haydn, Grieg, Heimendahl, Richard Strauss, Dvorák and Delibes, and a number of songs were sung by Ramona Rollins-Wylie. The playing of the orchestra showed superior finish, good attack and much precision, and Mr. Schoenfeld's interpretations were, it is needless to say, inspired by genuine musicianship. The concert was attended by a large and enthusiastic audience of invited guests.

A Pasadena Concert

Under the auspices of the Pasadena Music and Art Association, a concert was given on April 7 by Estelle Heart Dreyfus and Alice Coleman Batchelder. Mrs. Dreyfus is a well known contralto here, and renders her work interesting by arranging her programs so as to illustrate some par-

ticular phase of art. Upon this occasion she sang folksongs of many lands.

Mrs. Batchelder is one of the most remarkable musicians California has ever had. A pianist of great ability, pupil of Harold Bauer, she has labored for years to raise the standard of art in this State, and with what success can only be realized by those who have lived here for many years



LORETTA PAYSON,
A product of the Von Stein Academy.

and watched the healthy growth that has taken place during that time.

This closes a most successful season, and a recent meeting of the Music and Art Association promises a still more successful season for next year.

Violin Recital by Artist-Students of Ferdinand Carri

Ferdinand Carri, the violinist and director of the New York Institute for Violin Playing, again brought forward a small army of his violin students at his recital in Aeolian Hall, New York, on Saturday evening, April 22.

The audience, which completely filled the large hall, seemed greatly interested in the performances of the young artists, and rewarded their admirable playing with enthusiastic recalls and many floral tributes. At this recital all the excellent qualities necessary for good violin playing were shown again, and illustrated the training the young artists have received.

The principal features of the performances were, brilliant manipulation of the bow arm, position in general, good tone production, well developed technical qualities, and true intonation in single as well as double stopping.

Mr. Carri has a unique system in the art of violin training. He treats his pupils according to their individuality and temperament, and not only develops facile technical perfection, but also shows them how to interpret the works they study, from a musical and artistic standpoint. This is principally the reason for the great success Mr. Carri achieves with his pupils, and he may justly look back to this recital as a triumph of violin instruction.

The following program was rendered: Adagio preludio, for four violins (Bach), Isabelle Rackoff, Walter Freudenfeld, Perpetua Caruso, Rudolph de Consoli; fantasia "Sonnambula" (Carri), Lillian Taubenblatt; "La Ronde des Lutins" (Bazzini) (transcription for two violins by Ferdinand Carri), Willie Madden and Walter Freudenfeld; "Devotion" (Hauser), mazurka "Kujawiak" (Wieniawski), Gustav Hagenah; fantasia "Norma," for two violins (Carri), Claire Griffin and Michael Hoffmann; concerto, No. 1 (adagio and rondo) (Paganini), Perpetua Caruso; concerto (andante and rondo) (Mendelssohn), Michael Hoffmann; "Andante Religioso," for violins, piano and organ (Carri), Isabelle Rackoff, Claire Griffin, Willie Madden, Perpetua Caruso, Florence Distler, Rudolph de Consoli, Jeanette Ritter, Xavier Marschall, Rudolf Hosek. The composer at the piano; Henry Koenig, organ; fantasia "Othello" (Ernst), Walter Freudenfeld; "Zigeunerweisen" (Sarasate), Isabelle Rackoff; "Romance," for two violins (Fowler), "Gavotte" (Henkel), Rose Silfin and Lawrence Goodmann; fantasia, "Faust" (Wieniawski), Willie Madden; "Caprice Espagnole" (Saenger), G. Walter; "Navarra," for two violins (Sarasate), Isabelle Rackoff and Perpetua Caruso; "Largo," for violins, piano and organ (Handel), Isabelle Rackoff, Claire Griffin, Julia Batovic, Clara Schwarz, Esther Rosen, Walter Freudenfeld, B. M. Bohn, Rudolph Hosek, Abe Rothmann, Hans Miller, James Montalbano, Edward Wieland, Emil Del Era, Harry Freund, Howard Hosek, Perpetua Caruso, Florence Flaxmann, Lillian Taubenblatt, Anna Braunstein, Rose Silfin, Louise Jawer, Michael Hoffmann, E. J. Cannon, Edward Neeson, Ralph Guarino, William Oberle, Eugene Folcarelli, Abe Ashkanaz, Oliver Del Era, William March, Jeanette Ritter, Florence Distler, Rebecca Kosiver, Pauline Gutradt, Sarah Hoffmann, Willie Madden, Rudolph de Consoli, Ch. Wackermann, Xavier Marschall, Chester J. Duda, Anton Barkasz, Gustav Hagenah, Antonio Bosco, Lawrence Goodmann, Max Feldmann, Hermann Carri, piano; Henry Koenig, organ.

Huss Pupils to Give Recital at Hotel Plaza

On Wednesday evening, May 10, several artist and advanced pupils of Mr. and Mrs. Henry Holden Huss will give a concert in the Rose Room, Hotel Plaza, New York, for the benefit of the Polish and Armenian Relief Fund and the International Red Cross. The affair will be under the patronage of Mr. and Mrs. Paderevski, Mrs. Vincent Astor (formerly a Huss pupil), Mrs. Samuel Untermyer, Mrs. Charles Steinway, Mrs. Lewis Rutherford Morris, Mrs. Charles Potter Kling and other distinguished music lovers.

Of especial interest will be the Armenian songs, which will be sung by two young Armenian pupils of Mrs. Huss, and the playing of the Huss concerto, which is ranked as one of the best among American works of that class. The program will also include songs in English, German and French and movements from the Bach D minor, the Tschaikowsky B flat minor and the Chopin E minor concertos, the Bach work being for three pianos.

For several years these Huss artist-pupil recitals have been considered musical events of distinct value and as such have been enjoyed by discriminating music lovers.

Ohio State Music Teachers' Convention and Spring Festival at Springfield

On April 24 and 25 the Ohio State Music Teachers' Convention and Spring Festival was held in New Memorial Hall, Springfield, Ohio. A detailed report of the event will appear in next week's issue of the MUSICAL COURIER, a staff correspondent of this paper having attended the sessions.



THE PLOW WOODWIND CHOIR.

The name of Jay Plowe has several times been mentioned in connection with the concerts of the Los Angeles Symphony Orchestra, of which he is the solo flutist. Mr. Plowe has formed a woodwind choir which is doing excellent work. All of the members of it are members also of the Los Angeles Symphony Orchestra. Mr. Donatelli, the fagotist, is a well known conductor as well as being a brilliant performer on his chosen instrument. The other members of this ensemble are recognized soloists: E. Mancusi, oboe; S. B. Bennett, horn, and A. Raimondi, clarinet.

SAN FRANCISCO'S IMPARTIAL CONDUCTORS

Messrs. Hertz, Sokoloff and Minetti Attend Concert of New York Symphony Orchestra

San Francisco, Cal., April 15, 1916.

Recent concerts in San Francisco were those of the New York Symphony Orchestra and the Kneisel Quartet. Conductors Hertz, Sokoloff and Minetti attended the opening New York Symphony series.

A Brilliant Harpist

At a recent "half hour of music" at the Greek Theatre, University of California, Zhai Clark appeared as a solo harpist with much success, in association with Ricardo Cooke, tenor, and Helen Beatrice Cooper, dramatic soprano. Laura Lundgaard was the accompanist. Miss Clark was enthusiastically applauded for her performance of seven selections from Smetana's symphonic poem of "Ullava." Miss Clark was also engaged to take part, musically, with a special accompaniment in the English Club performance of Shakespeare's "Julius Caesar" at the Greek Theatre.

Oratorio Season at Trinity Church

During the oratorio season at Trinity Church, San Francisco, the following works have been performed very creditably: Handel's "Messiah"; Gaul's "Holy City"; Mendelssohn's "Hymn of Praise," and "Out of Darkness," by Gounod. The season will close with Stainer's "The Crucifixion." The soloists are Mrs. John D. Gish, soprano; Eva Gruninger-Atkinson, contralto; Easton Kent, tenor; Harald Pracht, baritone. Benjamin S. Moore is the organist and director. The chorus includes forty well trained voices.

DAVID H. WALKER.

Emma Roberts Engaged for Ithaca Festival

Emma Roberts, contralto, who is one of the principal artists engaged for the Cornell University festival to be held at Ithaca, N. Y., April 27, 28 and 29, sang at the "Afternoon of Music," which was one of the features of the Third Congress of the National Society of New England Women, held at Hotel Biltmore, New York, April 14. Miss Roberts was heard in an aria from "Samson and Dalilah" and in two groups composed of Italian, German and English songs.

At the New York residence of Mrs. Edward F. Wyman, Miss Roberts appeared in a joint musicale recital with Boris Hambourg, the cellist, on April 16. Russian music was a feature of the program, including Rachmaninoff, Arensky, Rimsky-Korsakoff and Glazounow. Mrs. Wyman's guests included many persons prominent in the musical world, among those invited being Olive Fremstad, Marcella Craft, Mrs. E. N. Lapham, Ossip Gabrilowitsch and Mme. Gabrilowitsch, Mme. Melville-Liszewska, Josef Stransky and Mrs. Stransky, Albert Spaulding, Frank La Forge, Arthur Shattuck, Leon Rennay, Louise Wagner, Reinald Werrenrath, Percy Grainger, Mrs. Grainger, Ada Sassoli, Theodore Spiering, Mme. Mariska-Aldrich and Sergei Klibansky.

At the Ithaca Festival Miss Roberts will sing the contralto parts in "Elijah" and "A Tale of Old Japan."

The Aborn Classes for Operatic Training Are Unique

Milton Aborn, director of the Aborn Classes for Operatic Training, announces that plans have been formulated for the second season of his operatic school, which opens on Monday, September 18.

The Aborn Classes for Operatic Training have been established to fill a place in American art long vacant, and to instruct and finish qualified students of singing in every branch of operatic art. The founding of the school constituted a unique event in American music. Although there are famous musical schools and conservatories throughout the country, there is no organized institution where operatic students can complete their education and take part in public performances. When the average student has perfected his or her vocal and musical education, the question of how to obtain stage experience and an operatic debut has yet to be faced. Even Europeans find it difficult to procure a debut in their own opera houses, and every one knows the almost insurmountable obstacles which have to be overcome by most Americans.

The first season of the Aborn Classes for Operatic Training has demonstrated that this institution has filled a long felt want; not less than forty-seven pupils were in weekly attendance; out of this number twenty-six made professional debuts in eight different operas, or in an aggregate of fifty-six different roles. Mr. Aborn gave his personal attention to the dramatic instruction and interpretation, and says it was a pleasure to note the rapid progress made and the earnest endeavor of each individual to excel. The Aborn classes have proven that it is quite unnecessary for

young American singers to go abroad for their practical operatic training.

There having been such a demand and requests have become so numerous, Mr. Aborn has decided to add vocal training to the curriculum, and this branch will be presided over by the very best vocal instructors obtainable. It is not, however, absolutely necessary that a pupil take vocal lessons at the school, as one may retain one's own teacher if he so desires.

Auditions are being held daily and may be arranged for by addressing the secretary, 240 West Seventy-second street, New York.

Some Facts About Jenny Dufau,**Celebrated French Soprano**

An announcement was recently made from the offices of Winton and Livingston, Aeolian Hall, New York, to the effect that Jenny Dufau will be under their exclusive management for the season of 1916-17.

Though many are familiar with Miss Dufau's success in this country in both operatic and concert field, a few facts about her entire career are not amiss at this time. It was less than seven years ago that Miss Dufau made her debut at the Grand Ducal Theatre, Weimar, in Mozart's "Magic Flute," and since then she has sung with brilliant success



in practically every great European and American opera house.

Following her signal success at Genoa, Athens, and Dresden, Miss Dufau was engaged for leading coloratura roles at the Berlin Royal Opera. While in Berlin, Andreas Dippel, at that time manager of the Chicago-Philadelphia Opera Company, heard Miss Dufau, and immediately engaged her. Her first appearances in America were as the Fairy Godmother in Massenet's "Cendrillon," in which she scored a brilliant success.

During Miss Dufau's second season in America, she was called upon to succeed Tetrazzini in the principal coloratura roles, and her success in "The Barber of Seville," "Rigoletto" and "Mignon" led to engagements at the Boston Opera House and the Royal Opera, Covent Garden, London. In the "Barber" and "Rigoletto," Miss Dufau shared honors with Titta Ruffo. To Miss Dufau fell the honor of creating the principal soprano role in "Quo Vadis," produced by the Chicago Opera Company in 1913.

It is not always that an artist with such a distinguished operatic career as that of Miss Dufau can enter the concert field and prove equally successful; but such has been the case in this instance. In the more refined and intimate atmosphere of the concert stage, the singularly attractive and charming personality of Jenny Dufau stands out even more effectively than in her operatic environment.

Albert Spalding's Season Still On

That nothing succeeds like success is again amply justified by the long season and the remarkable success which has been attained by Albert Spalding during the present season. He has played up to the present time about eighty-five concerts in the United States and made a tour to Havana as well. And this is not all by any means, for he has several more still to play which will take him up to the last of May, when he will join the Friars' All Star Frolic as a special feature; returning from which tour he will go to his summer home at Monmouth Beach, N. J., where he will complete a number of new compositions which now are well under way.

RIVERSIDE CHORAL UNION MAKES DEBUT

Easter Services in Preparation—Hubbard to Be at Thursday Club—Oratorio Presented

Riverside, Cal., April 6, 1916.

Last week the new Choral Union made its debut under the direction of Ernest G. Eardley, and with the assistance of Olga Steeb, pianist and head of piano department of Redlands University. Throughout a somewhat hackneyed program the society of singers showed a remarkable rhythmic smoothness, and, barring the first number, spontaneity of attack and gave a creditable performance. They were supported by an adequate orchestra under Josephine Hills and by Estelle Sausman Minkler at the piano.

Miss Steeb's numbers were especially grateful and were much appreciated by the audience. She is an unusually well equipped musician, having an admirably developed technic, a fine intelligence and a rich emotional nature. Her numbers included the Beethoven sonata in C sharp minor, four Chopin numbers, prelude in A minor and "Clair de Lune" by Debussy, "Caprice" in E major (Paganini-Liszt) and "Wedding March" (Mendelssohn-Liszt). The society also had the assistance of Henry W. Werner, raconteur.

Easter Sunrise Service

Preparations are being made for the beautiful Easter sunrise service on Mount Rubidoux, for which we are to have the renowned Marcella Craft as soloist. Those who make it a pilgrimage will find that the trails have been made easier and more clearly marked.

Hubbard at Tuesday Club

The Tuesday Musical Club announces a lecture recital by Havrah Hubbard this month. Mr. Hubbard brings with him the pianist Claude Gotthelf, who was so well received in Los Angeles at the N. F. M. C. biennial convention last summer.

MAUDE T. HAMMOND.

The Rialto Theatre Opens with**Alfred G. Robyn as Organist**

Friday evening, April 21, a large and distinguished audience filled the new Rialto Theatre, Forty-second street and Seventh avenue, New York, at the invitation of the management, to witness a performance specially planned to celebrate the opening of the house.

The Rialto, in its interior appointments and decorations, can well challenge any moving picture theatre in existence. Everything is there for the convenience and comfort of its patrons. The arrangement of the theatre is such that the audience seems to be seated inside of a hall looking out through a beautiful pergola with Greek columns on to a land and sea scape of great beauty, a beauty enhanced by the same admirable lighting which is characteristic of all theatres. There are some truly unique electric effects obtained.

The management kept its promise to provide the largest theatre orchestra in New York outside of the Metropolitan Opera House, and its playing, under the able conductorship of Hugo Riesenfeld, was admirable. The concertmaster, M. S. Fiedermann, proved his ability as a soloist in the rendition of Sarasate's "Zigeunerweisen," to which, hearty applause compelled him to add an encore.

It was a pleasure to see so accomplished a musician, composer and organist as Dr. Alfred G. Robyn at the console of the splendid Austin organ, which the management claims is the largest theatre organ ever constructed. It was evident that it had not been entirely completed in time for this first performance, as the entire reed section and many of the special stops were not ready for use, but the thorough experience of Dr. Robyn enabled him to make the most of that portion of the organ that was ready, and the effects he obtained were admirable, both in the solo work and in the discreet accompaniments which he provided for the orchestra. It shows a distinct advance in the picture houses and genuine evidence of a desire of the management to furnish its patrons with the best there is in music, when such an orchestra as that at the Rialto, and especially a musician of such attainments as Dr. Robyn, are secured for the daily entertainment of patrons.

Lillian Bradley's Next Recital, May 2

Lillian Bradley, soprano, will give her next recital on Tuesday evening, May 2, at the Hotel Waldorf-Astoria, New York, with the following assisting artists: Vivian Gosnell, baritone; Helen Scholder, cellist, and William Simon at the piano.

The Lord Mayor of Birmingham is of opinion that the establishment of a municipal orchestra is the only way of making the city really musical. He suggests that, in addition to a subvention from the rates, it would be necessary to have an endowment fund.—London Musical News.

HUGE CHORUS BEING ASSEMBLED AND REHEARSED IN BOSTON

Seven Hundred Singers Already Report for Al Fresco "Elijah" Performance—Another Darkened Stage Recital—Bass Viol Soloist from Philadelphia Orchestra Heard at Apollo Club Concert

31 Symphony Chambers,
Boston, Mass., April 23, 1916.

George Dunham, who has undertaken the congenial, though difficult task of assembling and rehearsing the enormous chorus for the open air performance of Mendelssohn's "Elijah," at Braves' Field on May 28, reports that the work is making excellent progress. When completed the chorus will consist of twelve hundred voices, and practically that number already have been enrolled. Scores were distributed last week, and the first mass rehearsal took place at Shawmut Church on April 17. About seven hundred singers reported at the church, which is to be the principal center for the rehearsals. Other centers at Quincy and Brockton have enrolled in the neighborhood of two and three hundred respectively. Mr. Dunham is being assisted in his work by Elmer Wilson and others.

An Anniversary Concert of Interest

An interesting concert was given on the afternoon of April 19 at Franklin Union Hall in commemoration of the fiftieth anniversary of Ernst Perabo's first public appearance in Boston. Mr. Perabo was assisted by Dr. J. A. Jeffery, piano; Frederick L. Mahn, violin, and Carl Webster, cello. There was a large audience.

Mrs. Hunt to Teach in Cornell Summer Session

Helen Allen Hunt has been secured by the department of music of Cornell University as an instructor for its

ensuing summer session. In addition to a series of lecture lessons given in the course for supervisors of music, Mrs. Hunt will take a limited number of pupils in individual and class lessons. Mrs. Hunt is a prominent singer and one of the best known vocal teachers of Boston. Her acquisition by the Cornell summer school will prove most beneficial to its general excellence.

Piano Recital by Josef Martin

Josef Martin, who gave a series of concerts in the Boston Theatre last summer, was heard in recital at Jordan Hall on the afternoon of April 22. His program was as follows: "Scenes from Childhood," Schumann; sonata, E minor, op. 7, Grieg; barcarolle, F minor, op. 30, No. 1, Rubinstein; étude, F minor, op. 37, Liadov; berceuse, Iljinsky; "Impressions dans le Foret," Sauer; elegie and prelude, G minor, Bargiel; preludes, D flat major, D minor and E minor, valse, E minor and A flat major, op. 69, No. 1, nocturne, F minor, op. 55, No. 1, and scherzo, B flat minor, op. 31, Chopin. There was a fair sized audience.

Mr. Martin elected to play from a darkened stage, thereby mitigating the enjoyment of what was otherwise a very agreeable entertainment. He is the fourth pianist to attempt originality in this direction during the present season, and as in the case of each of the others, the effect was merely depressing. An audience is rightly as interested in seeing a performer as in hearing his performance.

As to his playing, Mr. Martin revealed an agreeable tone, that at times showed a certain brilliance and finesse. As an interpreter, he was especially successful in the Chopin group. The sonata by Grieg was less effective, being marred by liberties taken in both time and rhythm. The performance in general, however, was worthy of the appreciation evinced by the audience.

Boston Orchestra's Shakespeare Program

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its twenty-second pair of concerts in Symphony Hall on Friday afternoon and Saturday evening, April 21 and 22. The program, selected in commemoration of the 300th anniversary of the death of Shakespeare, was as follows: Symphonic poem, "Richard III," op. 11, Smetana; "Queen Mab," "Garden Scene" and "Ball at Capulet's," from "Romeo and Juliet," Berlioz; overture, "Hamlet," op. 67A, Tschaikowsky; overture, nocturne and scherzo, from "A Midsummer Night's Dream," op. 61, Mendelssohn; overture, "Othello," op. 93, Dvorák.

Providence Applauds Harriot Eudora Barrows

Harriot Eudora Barrows gave one of her rare and delightful recitals in Churchill House, Providence, on the evening of April 17, before perhaps the most brilliant and justly enthusiastic audience of the season. Miss Barrows was assisted by Coenraad V. Bos, pianist, who, in addition to providing accompaniments, played several interesting solo numbers. Miss Barrows sang these songs: "Tu Fai la Superbetta," Fesch; "Shepherd's Cradle Song," Somervelt; "Träume," Wagner; "Auf dem Wasser zu Singen" and "Die Forelle," Schubert; "Ein Schwän," Grieg; "Der Schmied," Brahms; "Plus de Depit," Gretry; "Separation," Hillemacher; "Les Papillons," Chausson; "Chanson Revee," Pesse; "Mermaid's Song," Haydn; "Indian Love Song," Lieurance; "Shepherd Song," Elgar; "Cuckoo Cluck," Schaefer; "I Know My Love," Hughes; "Tis Springtime on the Eastern Hills," Whelpley. The "Indian Love Song" and "Cuckoo Clock" were repeated. Encores included Elgar's "Pleading" and "A Bag of Whistles," by Bainbridge Crist.

Miss Barrows possesses a soprano voice of much natural beauty; it is flexible, clear toned and expressive. She showed good judgment in selecting and arranging her program, the varying sentiments of the songs serving to display her charming versatility as a singer. Excellent enunciation and discreet emphasis were happy adjuncts to her art. The selections from Wagner, Schubert, Pesse and Whelpley were especially delightful, though it is difficult to select anything as outstanding where all were so

good. To those in attendance, the recital will remain a source of very pleasant memories.

George Rasely Scores in Farewell Recital

George Rasely, prominent Boston tenor, was heard in an interesting joint recital with George C. Vieh, the composer-pianist, on the afternoon of April 18 in Steinert Hall. Henry E. Wry was the accompanist. There was a large and enthusiastic audience.

Especial interest was attracted to the recital, as Mr. Rasely, who is one of the best known of New England's singers, soon is to remove to New York City, where he has accepted the tenor position at the Fifth Avenue Baptist Church. The occasion was therefore in the nature of a farewell recital.

Mr. Vieh, who is at the head of the piano department of Smith College, is known both as a composer and a pianist. The chief characteristic of his playing is its pedagogical perfection. He is a careful and consistent performer, technically fluent and of sound musicianship. His numbers were as follows: Sonata, op. 28, Beethoven; "Du Bist die Ruh," Schubert-Liszt; "In der Nacht," op. 12, No. 5, Schumann; nocturne in C sharp minor, op. 27, No. 1 and étude, op. 10, No. 12, Chopin; caprices, op. 43, Nos. 4 and 5, Arensky; scherzo in E flat minor, op. 6, No. 3, Griffes.

Mr. Rasely sang these songs: "Come Let's Be Merry" and "Early One Morning," Old English; "The Bloom Is on the Rye," Bishop; "The Plague of Love," Arne; "Le Reve de des Grieux," Massenet; "Ils Etaient Trois Petits Chats Blancs," Pierne; "Extase," Duparc; "Le Temps a Laissé son Manteau," Debussy; "In Waldeinsamkeit" and "Botschaft," Brahms; "By an Inland Lake," "Sea Lyric," "Love's Wayfaring" and "Song for Candlemas," Vieh. For the last four songs the composer provided the accompaniment.

Mr. Rasely possesses a lyric voice of considerable range and unusual beauty. His phrasing is fluent, his enunciation clear and his singing indicative of instinctive musical feeling. The sincerity of his performances and a personality that immediately pleases contribute to the general enjoyment of his work. Undoubtedly, Mr. Rasely is an artist with a brilliant future.

The group of songs by Vieh deserves a special word of praise. The lyrics illustrated in the first three are by William Stanley Braithwaite; the "Song for Candlemas,"

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The title well describes the book. It would indeed be a music lover hard to please who could not find in its varied and interesting contents many things with which to while away a pleasant hour at the piano. The numbers are of medium difficulty, not exceeding Grades III-IV.—*Musical Courier*.

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Claire Forbes Pleases in Recital

Claire Forbes, a talented pupil of Heinrich Gebhard, gave an interesting and very successful recital on the afternoon of April 17 in Jordan Hall. Her program, taken from familiar sources, was as follows: Rhapsody, op. 79, No. 1, Brahms; sonata, op. 78, Beethoven; "Aufschwung," Schumann; impromptu, op. 36, No. 2, preludes, op. 28, Nos. 23 and 24, and ballade, F minor, op. 52, Chopin; "Reflets dans l'Eau," Debussy; impromptu, No. 2, Faure; Hungarian rhapsody, No. 10, Liszt. There was a good sized and appreciative audience.

Miss Forbes is a young pianist of conspicuous talent. Her touch is uniformly agreeable, and in the melodic passages she reveals a genuine singing quality. She is evidently a thorough musician, as well as an intelligent performer.

Apollo Club Concert

The Apollo Club of Boston, Emil Mollenhauer conductor, gave the fourth concert of its forty-fifth season on the evening of April 18 in Jordan Hall. Dr. Archibald T. Davison presided at the organ and Frank H. Luker at the piano. There was a large and enthusiastic audience.

The club was assisted by Sig. A. Torello, virtuoso of the contra bass viol. Sig. Torello was formerly a member of the Boston Symphony Orchestra and is now with the Philadelphia Orchestra. He is thoroughly a master of his instrument, displaying remarkable dexterity in amazing runs and double stops. He played three numbers—Valls' fantasy caprice, Kussewitsky's "Chanson Triste" and some variations of his own. Encores were added.

The ensemble of the club was excellent in the part songs, which were rendered with becoming spirit. They were as follows: "Invocation," Mendelssohn; "On the Water," Abt; "Trust to Me, My Love," Grunwald; "Gentle Friend Pierrot," Verdi; "Somewhere a Voice Is Calling," Tate; "Slumber Song," Cesek; "Swing Along!" Cook; "The Word Went Forth," Mendelssohn. Solos were also sung by George H. Boynton, tenor, and Edmund B. Snow, baritone. Mr. Luker played Rachmaninoff's prelude in G minor.

At the conclusion of the program, the audience rose and joined in singing "America." V. H. STRICKLAND.

Cavalleri-Muratore Records for Pathéphone

The following are records made by Lina Cavalieri and Lucien Muratore for the Pathéphone:

"Penso" (Tosto), "O sole mio" (chanson Napolitain), "Maria, Maria," "So'turnato" (chanson Napolitain), "Vilni Sul Mar" (chanson Napolitain), Mme. Cavalieri; with Lucien Muratore, "La foret de Noel," Romeo Madrigal.

"O Paradis," from "L'Africaine"; "Stances d'Osian," from "Werther," "Magali," "Chanson Provençale" (Mistral), "Cavatine" from "Faust," "Le Fleur" from "Carmen," "Ah! fuyez" from "Manon," "Cavatine" from "Romeo," "Re-

Carl M. Roeder Students Give Recital

A recital by artist-pupils of Carl M. Roeder is always a notable occasion, and the one given at Wanamaker Audi-



CARL M. ROEDER,
Piano specialist.

torium, New York, April 22, was no exception to the rule. This was the second recital within the month given by this well known piano pedagogue, and a crowded house listened to an attractive program of piano music, an audience which gave every evidence of sustained and appreciative interest.

Olive C. Hampton played the Schumann concerto with beauty of tone, manifesting technical finish, rhythmical control and fine understanding of the musical content of this noble work. Emilie F. Munroe played Stojowski's "Love Song" and Saint-Saëns' "Allegro Apassionato" with real feeling and fluent technic. Liszt's "Liebestraum" and the Chopin B minor scherzo were well played by Ida Gordon, respectively with beauty of expressive touch, and broad style, the scherzo with stirring dramatic effectiveness. Ruth Nelson made a hit with her playing of the "Polonaise Brillante" in E flat, by Chopin; this was an excellent performance, marked by sparkling technic and grace of style. Little Dorothy Roeder, the ten year old daughter of Mr. Roeder, astonished all with her speed in a Bach solfeggietto, her expression in the "Watchman's Song," by Grieg, and the dash and style of a Ravina study. The graceful freedom and arm motions of this child, resulting in remarkable power, show her grasp of technic. Responding to rousing and insistent applause, she played "To a Wild Rose" with surprising taste and finish. Very expressive was Grieg's nocturne and "Autumn," by Chaminade, as played by Anna Crow; she has a lovely touch. Bertha M. Stocking played Liszt's "Saint Francis Walking on the Waves" with big technic and style, combined with unusual strength in the well planned climaxes. The last movement of Saint-Saëns' concerto in C minor finished the program, played with power, fine technic and individual style, by Adelaide Smith. Mr. Roeder was at the second piano in the concertos, and every pupil played from memory without a hitch. The finished technic and splendid tone quality of all the pianists, their grasp of the intellectual side along with the ability to set forth the emotional spirit of all they played, the confidence and assurance of mastery, all this impressed the audience greatly, resulting in prolonged applause and recalls after each number. Certainly Mr. Roeder merited the congratulations showered upon him at the close. The next Roeder recital in the same auditorium is announced for June 3.

John McCormack to Give Concert at New York Hippodrome

John McCormack will give his eleventh recital of the season in Greater New York at the Hippodrome next Sunday evening, April 30. A request program will be presented by the famous Irish tenor, and the demands for seats indicate that even the stage of the enormous Sixth avenue building will be sold out.

J. S. Shedlock has retired from the post of music critic to the London Athenaeum.



LUCIEN MURATORE.
Photograph taken by Lina Cavalieri-Muratore.

viens Valse," "Le temps des cerises" (veille chanson), "Tu ne sauras jamais," "Marseillaise," "Le Reve passe" (chants patriotiques), Mr. Muratore.

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Kittens.	Esther Wolfe, New York
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Arise, Glad Heart!	Mary Le Valley, White Plains, N. Y.
I Shall Not Live in Vain.	Edith Chapman Goold, New York
I Shall Not Live in Vain.	Mary Le Valley, White Plains, N. Y.
Robin's Come.	Edith Chapman Goold, New York
Robins Come.	Mary Le Valley, White Plains, N. Y.
Sweet Little Woman o' Mine.	Edith Chapman Goold, New York

Marion Bauer

Star Trysts.	Marcella Craft, New York
Star Trysts.	Florence Macbeth, New York
A Little Lane.	Elsa Alves, New York
Phyllis.	Elsa Alves, New York
Phyllis.	Mme. Buckout, New York
Only of Thee and Me.	Frank Hunter, New York
Only of Thee and Me.	Mabel Riegelman, New York
The Linnet Is Tuning Her Flute.	Elsa Alves, New York
Youth Comes Dancing.	Elsa Alves, New York
The Red Man's Requiem.	Frank Hunter, New York

Mrs. H. H. A. Beach

Ah, Love, but a Day!	Evan Williams, Scranton, Pa.
Ah, Love, but a Day!	Grace Widney-Mabee, Chicago
June.	Marcella Craft, Springfield, Ohio
My Star.	Helen Allen Hunt, New York
Fairy Lullaby.	Jane Catherwood, Los Angeles
Night.	Jane Catherwood, Los Angeles
Exaltation.	Charles Harrison, New York
I Send My Heart Up to Thee.	Charles Harrison, New York
Wouldn't That Be Queer?	Alma Leslie, Chicago

J. W. Bischoff

I Arise from Dreams of Thee.	Carl A. Swanson, Galesburg, Ill.
The Summer Wind.	Veatrress Weir, Charlotte, N. C.
Five Little White Heads.	Amy Barnes, Chicago

Gena Branscombe

Only to Thee.	Marie White Longman, Chicago
Bluebells Drowsily Ringing.	Pauline van de Walker, Mt. Pleasant, Mich.

I Bring You Heartsease.	Eleanor Hazzard Peacock, Detroit
I Bring You Heartsease.	Lurenia Lane, Osage, Ia.
The Morning Wind.	Eleanor Hazzard Peacock, Bay City, Mich.
The Morning Wind.	James H. Rattigan, Brighton, Mass.
A Lovely Maiden Roaming.	Harold L. Butler, Lawrence, Kan.
In Arcady by Moonlight.	Claribel Platt, Picton, Ont.
Krishna.	Mrs. John Garvin, Toronto
Dear Little Hut by the Rice Fields.	Mrs. John W. Garvin, Toronto

Emil Bronté

Stars Brightly Shining.	Julian C. Patterson, Charleston, Va.
Stars Brightly Shining.	Grace Miller, Meadville, Pa.
Stars Brightly Shining.	Helen Koyce, Morristown, N. J.

S. Coleridge-Taylor

An Explanation.	Mariska Aldrich, New York
Life and Death.	Grace James, Pasadena
Life and Death.	Guy H. Taylor, St. John, N. B.
Life and Death.	Eleanor Smith, Peoria

Ralph Cox

A Song's Echo.	Carl Rupprecht, Scranton, Pa.
A Song's Echo.	Harold Land, New York
A Song's Echo.	Bess Pierson, Morristown, N. J.
A Song's Echo.	Leila Dobler, Rockford, Ill.
If You Knew.	Catherine Boyce, Newark, N. J.
If You Knew.	Edward J. Boyle, New York
If You Knew.	George Struble, Morristown, N. J.
Peggy.	Harold Land, New York
Peggy.	Carl Rupprecht, New York
Peggy.	Merrell Morgan, Morristown, N. J.

W. Franke-Harling

To a Little Child.	Earle Tuckerman, New York
Sometimes.	Earle Tuckerman, Newark, N. J.
Longing.	Earle Tuckerman, Newark, N. J.

Rudolph Ganz

Love and Song.	Craig Campbell, New York
The Sea Hath Its Pearls.	Craig Campbell, New York

G. A. Grant-Schaefer

Lullaby of an Infant Chief.	Edward Bromberg, Passaic, N. J.
The Eagle.	Robert Long, South Bend, Ind.
The Eagle.	Paul R. Thompson, Bellingham, Wash.
The Eagle.	H. R. Roberts, Columbus, Ohio
I Opened All the Portals Wide.	Mary Craig, New York
Ere the Moon Begins to Rise.	Helen Weed, Lawrence, Kan.

Bruno Huhn

Israel.	John Barnes Wells, Bridgeport, Conn.
Invictus.	Percy Hemus, Buffalo
Invictus.	Franklyn Hunt, Kansas City
Invictus.	Russell C. Hussey, Red Bluff, Cal.
Invictus.	Karl Cochems, Chicago

Frank La Forge

Longing.	Frank Ormashy, Harrisonburg, Va.
Longing.	H. Aden Enyeart, Wellesley, Mass.

Harold Vincent Milligan

Red Apples (from song cycle "When Life's at the Dawn").	Kitty Cheatham, Brooklyn
Tomorrow (from song cycle "When Life's at the Dawn").	Kitty Cheatham, Brooklyn

Ward-Stephens

The Rose's Cup.	Frederic Martin, New York
Be Ye in Love with April-tide?	Frederic Martin, New York
Separation.	Frederic Martin, New York
Amid the Roses.	Nevada van der Veer, New York
Summer Time.	Nevada van der Veer, New York

(Advertisement.)

METROPOLITAN OPERA COMPANY ESTABLISHES RECORD IN BOSTON

Twenty-Five Performances in Twenty-One Days with But a Single Change in Cast from Original Announcement—"Madame Sans-Gene" Has Premiere in Hub—Giordano's Music Does Not Please

The Metropolitan Opera Company has concluded its three weeks' engagement at the Boston Opera House. Whatever the financial outcome of the season here, its fulfillment was no less than a brilliant and triumphant artistic achievement. Twenty-five operatic performances in twenty-one days, and with one exception, not a single change in any cast from the original announcement. This surely is a record of which Mr. Gatti-Casazza may well boast. Perhaps the Boston public was a trifle slow in its appreciation and perhaps also its praise was altogether inadequate in consideration of the general excellence of the performances. Certainly, however, the season was an artistic success from beginning to end.

"Madame Sans-Gene," April 17

This was the first Boston performance of Giordano's patriotic opera, which proved one of the most pleasing innovations of the season. It attracted an imposing audience.

The principals of the cast were:

Caterina Huebscher (Mme. Sans-Gene).....	Geraldine Farrar
Lefebvre	Giovanni Martinelli
Count Neipperg.....	Paul Althouse
Queen Carolina	Vera Curtis
Napoleone	Pasquale Amato

Giorgio Polacco, conductor.

Mr. Polacco gave an excellent performance, though the principal enjoyment of the opera is not in the music, which

is generally lacking in character and occasionally insignificant, but in the play itself, a delightful comedy, and in the beautiful settings and the fine work of the cast.

As Mme. Sans-Gene, Mme. Farrar provided a delightful impersonation. Her action was both realistic and artistic, and she discovered unsuspected ability as a comedian. Vocally also she was well disposed, singing with dramatic intelligence and seemly vivacity. The music does not favor her as in "Carmen," but histrionically she reveals a more congenial aspect.

Mr. Amato's Napoleon was true to type in appearance and deportment. Moreover, Mr. Amato has rarely been heard to better advantage; he sang euphoniously throughout and with a fine sense of nuances. In the role of Neipperg, Mr. Althouse excelled both vocally and dramatically. Mr. de Segurola's characterization of Fouche was well drawn, and Mr. Martinelli sang and acted excellently as Lefebvre. Minor parts were likewise well cast, and the male trio in the second act was particularly well sung.

"Masked Ball," April 18

Verdi's old opera was known here, though not to the vast majority of the audience, as this was its first performance in a good many years. It was an excellent production, and the audience was both large and enthusiastic.

The cast was as follows:

Riccardo	Enrico Caruso
Renato	Pasquale Amato
Amelia	Johanna Gadski
Ulrica	Maria Duchene
Oscar	Mabel Garrison

Conductor, Giorgio Polacco.

Mr. Caruso was at his best as Riccardo; for once he eschewed excesses and sang with his old time perfection. In his acting, too, he was well governed. Mr. Amato was likewise excellent as Renato, arousing the admiration of the audience by his display of dramatic eloquence. Mme. Gadski sang the air in the fourth act beautifully. Mme. Duchene displayed a rich voice in the role of the sorceress. Samuel and Tom were excellently characterized by de Segurola and Rothier. The work of the chorus and orchestra left nothing to be desired.

"Rosenkavalier," April 19 (Matinee)

The cast was the same as previously, except that Mme. Kurt replaced Miss Hempel in the role of the Princess. The performance was a repetition of the initial success.

"Barber of Seville," April 19 (Evening)

It is difficult to believe that Rossini's delightful comedy was in reality composed a hundred years ago this year. Beyond doubt it has well weathered the tests of time, for in a century it has lost none of its primrose freshness. It attracted a large and enthusiastic audience.

The cast was as follows:

Count Almaviva	Giacomo Damasco
Dr. Bartolo	Pomilio Malatesta
Rosina	Maria Barrientos
Figaro	Giuseppe de Luca
Basilio	Adamo Didur
Fiorillo	Vincenzo Reschiglani
Berta	Marie Mattfeld
An Official	Pietro Audisio

Mr. Bavagnoli, conductor.

The Rosina of Maria Barrientos could scarcely have been better. She was charming in the part and sang with brilliance and spontaneity. Mr. De Luca was equally admirable as Figaro, both in his acting and his singing. Boston agreed with New York in acclaiming him one of the finest Figaros in the history of opera in America. Mr. Malatesta's impersonation of Bartolo and Mr. Didur's Basilio were likewise excellent.

After the opera, ballet divertissements were given, with Miss Galli and Mr. Bonfiglio as the leading dancers.

"Bohème," April 20

A repetition of "Madame Butterfly" had been announced for this evening, but owing to the unexpected illness of Mme. Farrar, it was necessary to substitute Puccini's favorite. Botta, Scotti and Leonora Sparkes were new in the cast. The audience evinced much pleasure in the performance.

It is interesting to note that this unavoidable change in repertoire was the only instance of the season wherein Mr. Gatti-Casazza deviated from the schedule of performances and casts announced in advance of the engagement.

"Parsifal" was given on Friday afternoon. Friday evening Mr. Caruso and Mme. Barrientos made their farewell

appearance in Flotow's "Martha." The performance of Saturday afternoon was "Meistersinger," and that evening the season was brought to a brilliant close with a repetition of "Aida." There were capacity audiences at all of these performances.

V. H. STRICKLAND.

ERNEST HUTCHESON SOLOIST WITH BALTIMORE SYMPHONY ORCHESTRA

Well Known Pianist Scores with Saint-Saëns Work—Final Pair of Symphony Concert Form a Brilliant Finale—Dvorak's "Stabat Mater" Presented by Melmet Class

Baltimore, Md., April 19, 1916.

The last pair of concerts for this season of the Baltimore Symphony Orchestra was given on Wednesday and Friday of last week. A beautiful program was presented, the chief number of which was the first Schumann symphony, which Baltimore long has been wishing to hear. This writer's impression is that this has not been given here since Gericke conducted the Boston Symphony Orchestra. It was well played, and received with acclaim by an enormous audience. The symphony was followed by the "Slumber Song" and "Aubade" of George F. Bayle, two beautiful and ultra-modern descriptive pieces, composed by one of the talented pianists on the faculty of the Peabody Conservatory.

The Saint-Saëns piano concerto in G minor was played with great success by Ernest Hutcheson. The soloist was recalled many, many times by the insistent applause, which clamored for another example of his art. Mr. Hutcheson's devotion to concert work in recent years is shown markedly in the increased breadth and fluency of his playing. His many friends and admirers thronged back of the stage, after the concert, and he was the guest of honor, later, at the Florestan Club. The concert was closed by a masterful presentment of the preludes to the first and third acts of "Lohengrin"; the thrilling "Festspiel" music bringing to a fitting finish the brilliant opening season of the Municipal Orchestra of which Baltimore is so justly proud.

Dvorak's "Stabat Mater" Presented by Melmet Class

A concert of unusual beauty was given on Thursday night at Lehmann Hall, when the Melmet Class presented its annual lenten concert. Dvorák's "Stabat Mater" was given, by request, and the finely trained chorus was heard to great advantage in this colorful work.

The concert opened with an aria from the "Matthew Passion Music" of Bach, sung by Eugenia Earp Arnold. The "Inflammatus" of the "Stabat Mater" was well sung by Adele Shafer, who has a strong contralto of vibrant quality. Harry Gerhold, baritone, and Charles F. Henry, tenor, added materially to the success of the evening by their fine voice and artistic singing. The "Fac ut Portem" duet was sung by two young sopranos, Misses Alford and Schuchardt, who have promising voices. The solo quartets were distributed among Minna Adt and Irene B. Scheuer, sopranos; Anna G. Baugher and Mrs. Henry Franklin, contraltos; Charles F. Henry and Charles H. Benson, tenors, and Morris Cromer and Harry Gerhold, baritones.

The Musical Art Club which has recently been reorganized sang very effectively with the Melmet Class, and also gave one male chorus number.

D. L. FRANKLIN.

Apollo Club to Have Anna Case as Soloist

On May 3 another concert by the Apollo Club will be given with Anna Case as soloist. Miss Case, who is a general favorite with Erie music lovers, will have the valuable assistance of Charles Gilbert Spross at the piano.

Under Mr. Williams' direction the Apollo Club is a noteworthy factor in the musical life of this city, and in addition to its local concerts there will be similar concerts in Buffalo and North East and various other nearby cities.

Erie owes a debt of gratitude to Mr. Williams for his untiring interest and energetic participation in the musical doings of our city.

C. H. W.

Antoine de Vally Sings at New Jersey Festivals

With the opening of the New Jersey festivals another exceptional tenor voice was added to the ranks of those at present in the United States. This was Antoine de Vally, a leading Belgian singer, who is in this country for the purpose of earning money for his stricken country by means of his voice. Mr. de Vally is scheduled to sing on the opening nights of the Paterson, Newark, and Jersey City festivals, the other soloists being Anna Case, soprano, and Merle Alcock, contralto.

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KANSAS CITY SYMPHONY ORCHESTRA GIVES PROGRAM OF NOVELTIES

Christine Miller Assists—Ossip Gabrilowitsch a Favorite—Clara Clemens Heard—String Quartet's Final Concert Its Best—“Pop” Concerts Enjoyed

Kansas City, Mo., April 8, 1916.

The sixth symphony concert of last Tuesday afternoon was notable for a program of new pieces. First of interest was the “Gaelic” symphony of Mrs. Beach. Through Carl Busch’s careful sympathetic reading it made an unusual impression for a first hearing. Its ample lines of strength, beauty and balance were appreciated with enthusiasm. Another novelty, and played with charm by the orchestra, was the “Endymion” suite by Arthur Hinton. This music comes very near being as subtle in its beauty as is Keats’ incomparable poem in its sweetness and beauty. Also, Foerster’s prelude to Goethe’s “Faust” made a happy number, not only by way of contrast, but for its own splendid values, which are more apparent at each hearing.

Christine Miller delivered contralto songs to the delight of the audience. She charms by her rare voice, good singing and spontaneous, happy nature.

Last Philharmonic String Quartet Concert

The Kansas City Philharmonic String Quartet gave its last concert of the season at All Souls’ Church, Monday evening. This closes the fourth season of this quartet’s life. The list of fine things given for the first time here is long and most praiseworthy. The program for this last concert was the best of all the work done in the year. A most excellent, enjoyable musical reading of the Beethoven quartet in E flat, op. 74, lingers in mind as being one of the beautiful things heard this season. Gladys Cranston, soprano; Fluda Newton Alberti, contralto; A. W. Cannon, tenor; W. Dean Stringer, bass, gave Liza Lehmann’s “Persian Garden” with good effect.

Mr. Alberti’s excellent arrangement for string quartet of the piano accompaniment of “Persian Garden” was an enjoyable feature of the performance.

Mr. and Mrs. Gabrilowitsch Heard

Tuesday afternoon the eighth concert of the Fritschy series was given by Ossip Gabrilowitsch. This great Russian poet-pianist has a large and growing public here. Certainly he is one of the very greatest pianists, if quality and poetry, with all its countless subtle attributes, make for greatness. One rejoices to hear the piano played for beauty alone. His Chopin is exquisite and sane in tempo, and satisfying. Amazement found expression in his playing of “Isle Joyeuse,” by Debussy; “The Fountain,” by Maurice Ravel, and “Shepherd’s Hey,” by Grainger. The evanescent poetical shimmer of these impressionists found in Mr. Gabrilowitsch complete expression. Clara Clemens-Gabrilowitsch gave a group of songs.

Popular Concerts Concluded

Sunday the Shasta String Quartet gave its last popular concert in the Temple on Linwood. The beautiful playing of parts of the Haydn and Tchaikowsky quartets was much appreciated by the large audience. These so called popular concerts have done much this season in awakening and cultivating a broader love and appreciation of the best of all chamber music. At this concert Mrs. Raymond Havens, contralto, sang a group of songs in her inimitable charming way.

Violin Pupils’ Recital

Thursday evening at the Kansas City Conservatory of Music the violin pupils of Francois Boucher gave an unusual and interesting program of concertos. Beethoven, Viotti-Bach and Mendelssohn were given good reading by Lawrence Long, Frank L. Lienhard, Irene Mays, Helen Douglas and Elbert Akin. GENEVE LICHTENWALTER.

Why Villa Escapes

The Board of Visitors sent by the United States War Department to inspect West Point Military Academy said in a recent report: “We attended divine service while at the post, and endured the untold agony and exquisite torture visited on the congregation every Sabbath while the organ in the chapel is being prepared to play its part. There is not a fifth rate variety theatre in any country on the globe that would tolerate such a musical instrument for twenty-four hours. To inflate it and set it going is in itself a profanation of the Sabbath. It is a disgrace to the nation, and has haunted like a nightmare every Board of Visitors during the last decade.”

An Appreciation

New York, April 15, 1916.

To the Musical Courier:

The National Opera Club of America at its recent meeting, April 9, passed the following resolution:

“Resolved, That the National Opera Club of America

express their thanks for the very able article which appeared in the MUSICAL COURIER of April 6, 1916.”

Motion was made and unanimously carried. The article was read before the club and its guests and was greatly appreciated by all. It gives me great pleasure to transmit this action of the board of the National Opera Club of America to you. Very cordially,

A. J. SMITH,
Recording Secretary.

VIDA MILHOLLAND TO “SEE AMERICA AFTER”

Vocalist Who Has Studied Much Abroad to Concertize Here—New York Press Praise

Vida Milholland, the young American soprano, who made her New York debut at Aeolian Hall, last month, is completing plans to begin an extensive spring tour throughout the United States. Since her recital Miss Milholland has had several offers for light opera, one playwright offering to write an opera especially for the young singer. Miss Milholland refused all of these, for the simple reason that she has made up her mind that there is more to be found in the concert field for her at present. She is an artist who has given up everything for her musical career. The tour will also give her an opportunity to see “America First,” or perhaps not quite that, for she has lived abroad the most of her young life, so that Miss Milholland is really seeing this country “after.”

The press was favorably impressed at her Aeolian Hall recital, some of the comments being the following:

Miss Milholland in the matter of song technic shows almost as fine an instinct as she does in facial expression, poise and action. She has developed the metal of her high register finely.—New York Tribune.

Miss Milholland’s voice has been placed well and her tone production was good. The scale has been equalized. In style and interpretation, Miss Milholland has much to commend. She has grace of manner, intelligence and taste. Furthermore she showed last evening both temperament and fancy and in some of the songs there was infectious gaiety as well as archness.—New York Sun.

At her Aeolian Hall recital last night Vida Milholland gave an exhibition of graphic singing which greatly pleased her audience. The most enjoyable numbers sung—and sung with real feeling for Oriental coloring—were two quaint Persian songs. The first of these had to be repeated.—New York Evening Post.

It was unquestionably the most enthusiastic audience of the concert season that greeted Vida Milholland last evening at Aeolian Hall. Under the circumstances it is gratifying to report that the newcomer’s recital could easily stand up on its own merits and that she proved herself a singer of considerable attainment and even greater promise. Miss Milholland’s talent seems to be chiefly dramatic. She presented very effectively two Persian songs in the original language and three Russian songs in English. In her English group the singer reached an intimacy with her audience, which brought out her ingratiating personality in its most favorable light.—Evening Mail.

There can be no question that the large and friendly audience that listened with so much interest to the young American soprano enjoyed thoroughly the Oriental songs as she gave them. The quaint “Bodo, bodo, bodo” had to be repeated and there was much applause, too, for the yearning “Oof Delam.” Not every one seeking honors in the realm of music faces the ordeal of a first public appearance so successfully as Miss Milholland and surely not everyone receives so hearty encouragement as she. Miss Milholland has a lyric soprano of agreeable quality. Evidently she has had good schooling. Among the singer’s contributions, to most of which she brought considerable personal charm and animation, were a group of “arie antiche” Lieder by Schumann and Wolf, and from “Louise,” a group of Russian songs, an English ballad and three Irish airs.—New York Press.

Vida Milholland in her debut in recital at Aeolian Hall showed that she has a brilliant soprano voice and her keen intelligence was shown throughout her long and trying program. That she has sufficient temperament to carry her far along the musical field was evident. In a group of German songs she was at her best in Brahms’ “Der Schmied.” Her singing of an aria from Charpentier’s “Louise” received an encore. Miss Milholland’s strong personality and appearance must bring her to a good place in the concert field.—Brooklyn Eagle.

Miss Milholland has large ambitions, highly creditable ones, in the way of giving well defined expression to the sentiments and emotions of the music she sings and especially to gayety, humor and archness. She is disposed to the use of a facial play bearing the suggestion of gesture to heighten her effects.—New York Times.

The American singer, Vida Milholland, commands, in addition to a sympathetic appearance, a clear, by nature well placed, soprano voice. The singer showed an unusual interpretative talent in Moussorgsky’s “Hopak” and two of the many encores her admirers compelled her to give, a brilliantly presented French chanson, an English song and a ballad. Two Persian folksongs sung in the original tongue were interesting numbers of the program.—Deutsch’s Journal.

The debut in Aeolian Hall last evening of Miss Milholland was an event of exceptional interest in the concert world. In the examples of ancient composers Miss Milholland gave a notable delineation of her understanding of that class of musical literature. She sang “Se tu m’ami” with lovely, fresh quality of tone. “Chi vuol la Zingarella” was presented with vivacity, artistry and intelligence. She was equally appealing in “Plaisir d’Amour” and “Danza Fançicula.” Schumann’s “Frühlingsnacht” was sung with entrancing delicacy and poetic spirit, while Brahms’ “Der Schmied” was given with contrasting fervor and dramatic insight. Her diction was as praiseworthy as her linguistic ability was broad, for she sang in Italian, German, Persian, French and English.—New York American.

Paul Dufault, the New York tenor, is engaged on a tour in New Zealand.



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SPRING TOUR ITINERARY

April 10.	Urbana, Ill.	Afternoon and evening.
April 11.	Pearl City, Ill.	Evening.
April 12.	Dubuque, Ia.	Afternoon and evening.
April 13.	Cedar Falls, Ia.	Afternoon and evening.
April 14.	Cedar Rapids, Ia.	Evening.
April 15.	Oskaloosa, Ia.	Evening.
April 16.	Des Moines, Ia.	Afternoon and evening.
April 17.	Des Moines, Ia.	Afternoon and evening.
April 18.	Omaha, Neb.	Evening.
April 19.	St. Joseph, Mo.	Evening.
April 20.	Kansas City, Mo.	Evening.
April 21.	Manhattan, Kan.	Evening.
April 22.	Hays, Kan.	Evening.
April 23.	Lindsborg, Kan.	Evening.
April 24.	Hutchinson, Kan.	Evening.
April 25.	Oklahoma City, Okla.	Evening.
April 26.	Shawnee, Okla.	Evening.
April 27.	Admore, Okla.	Afternoon and evening.
April 28.	Denton, Tex.	Afternoon.
April 29.	Fort Worth, Tex.	Evening.
April 30.	Dallas, Tex.	Afternoon.
May 1.	Dallas, Tex.	Afternoon and evening.
May 2.	Shreveport, La.	Afternoon and evening.
May 3.	Waco, Tex.	Afternoon and evening.
May 4.	Austin, Tex.	Evening.
May 5.	Galveston, Tex.	Afternoon and evening.
May 6.	Houston, Tex.	Afternoon and evening.
May 7.	New Orleans, La.	Evening.
May 8.	Mobile, Ala.	Afternoon and evening.
May 9.	Montgomery, Ala.	Evening.
May 10.	Birmingham, Ala.	Afternoon and evening.
May 11.	Meridian, Miss.	Evening.
May 12.	Jackson, Miss.	Afternoon and evening.
May 13.	Memphis, Tenn.	Evening.
May 14.	Memphis, Tenn.	Evening.
May 15.	Chattanooga, Tenn.	Evening.
May 16.	Nashville, Tenn.	Evening.
May 17.	Nashville, Tenn.	Evening.
May 18.	Nashville, Tenn.	Evening.
May 19.	Roanoke, Va.	Evening.

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DULUTH'S INTERESTING CONCERT SERIES ON THE WANE

Werrenrath, Parlow, New York Symphony and Local Orchestra
Appear in Concluding Events of Season

Duluth, Minn., April 10, 1916.

The last three weeks brought us the winding up of several series of concerts and recitals of local clubs, all of which was interesting work, but naturally overshadowed by three concerts of unsurpassed beauty and perfection, namely, Reinold Werrenrath, Kathleen Parlow and the New York Symphony Orchestra under Walter Damrosch.

Duluth's Orchestral Offerings Please

The Duluth Orchestra offered pleasing and varied programs in the eighth and ninth concerts, the soloists mostly chosen from the excellent rank and file of the organization. The tenth concert, the last of the season's series, with a request program, gave evidence of the careful training and fine progress under the able leadership of F. G. Bradbury. Let us hope that the good work begun so auspiciously may be continued successfully next year.

Morton Recitals

Mr. and Mrs. Buchanan Morton gave the last of three recitals on March 13, which proved anew the excellent musicianship of Mr. Morton as an organist of rare merit; his pianistic attainments are of the same order, and the charming artistry of Mrs. Morton in her splendid interpretation of old Irish, Gaelic and English airs and folksongs. Their peculiar rhythm, quaint intervals, pathos of sentiment and delicate charm are of wonderful appeal, and the artist is to be congratulated upon her success in this distinct specialty.

Miss Parlow Evokes Enthusiasm

Kathleen Parlow, who appeared here for the first time on March 18, won instantaneous and enthusiastic recognition as an artist of the first rank by the easy mastery of all technical difficulties, her ingratiating simplicity of manner, beauty and breadth of tone and wonderful poetic interpretation. Her exacting program included Paganini, Beethoven, Tartini, Kreisler, Chopin and Sarasate, and Miss Parlow graciously responded to the enthusiastic recalls with several encores. Her triumph of this year promises a capacity house next season.

Werrenrath Scores

The Matinee Musicales, to whom we were already indebted for three artists' recitals (Julia Culp, the Kneisel Quartet and Percy Grainger), added a fourth, March 10, presenting Reinold Werrenrath, whose splendid voice, wonderful vocalization, highly dramatic interpretation and warmth of sentiment combined with an irresistible charm of presence on the stage endeared him at once to a large and most appreciative audience. It would be hard to tell which numbers of his comprehensive program elicited most enthusiasm—the tragic appeal of the aria from Handel's "Julius Caesar," the intensely dramatic "Vision Fugitive," by Massenet, the quiet intensity of the Schubert numbers, the quaint humor of "The City of Joy," or the ever stirring pathos of "Danny Deever." It was pure enjoyment from beginning to end. The excellent work of the accompanist, a local artist, Isabel Pearson Fuller, added greatly to the success of the recital and won the grateful recognition of the singer, since there had been only one rehearsal.

New Harriet Ware Work Given

The closing recital of the Matinee Musicales offered a new choral composition, by Harriet Ware, the cantata "Undine." The chorus, soloists and accompanists did full justice to the exacting composition, under the leadership of Miss F. N. Rogers. At the following business meeting Mrs. J. N. McKinley, the able and ambitious president, was re-elected for another year.

New York Symphony Enjoyed

The Matinee Musicales was also instrumental in securing for us the New York Symphony Orchestra, March 28, and deserves our thanks.

GUSTAV FLAATEN.

Agnes Scott Longan Scores with Indianapolis Orchestra

At the March concert of the Indianapolis Orchestra, Agnes Scott Longan, well known soprano of Chicago, was the soloist, and the following criticisms from the Indianapolis dailies attest to her success:

Miss Longan has an agreeable, flexible voice that reaches with apparent ease some very high notes and a dramatic style of singing that commended itself to her audience. The "Ave Maria," from Max Bruch's "The Fire Cross," in which the singer was accompanied by the orchestra, is intrinsically beautiful and satisfying and gave Miss Longan a splendid emotional opportunity, passing intense ejaculatory phrases with orchestral interludes into the smooth imploring tones of prayer. This was very warmly received, and Miss Longan came back twice to bow her acknowledgments. Her share of the program closed with a group of three songs, "April Odors Were Sweet,"

by A. Parelli, Leoncavallo's dashing and dramatic "Mattiata," both quite short, and "The Spirit Flower," by Campbell-Tipton, which rose from a level of subdued tone to a passionate climax with one high, clear note dominating. As an encore to this, Miss Longan gave a dainty, coquettish song.—Indianapolis News, March 13, 1916.

Miss Longan possesses a clear, flexible soprano of rare richness and charm. Her enunciation is excellent, her notes full and round, her technic certain. She is endowed with considerable dramatic instinct, which was revealed partly in her first number, "Ave Maria," from "The Cross of Fire," by Max Bruch. Miss Longan also sang a group composed of "April Odors Were Sweet" (Parelli), "Mattiata" (Leoncavallo) and "The Spirit Flower" (Campbell-Tipton). These lighter numbers served to bring out the sweetness and clearness of tone in her voice. As an encore she gave "Little Damozel" (Novello).—Indianapolis Star, March 13, 1916.

ORATORIOS PRESENTED IN MINNEAPOLIS

Symphony Orchestra Accompanies — Metropolitan Artists Assist — A Piano Recital

Minneapolis, April 10, 1916.

The last appearance before the spring tour of the Minneapolis Symphony Orchestra was to accompany the presentation of "Elijah," given by the Philharmonic Club at the Auditorium on April 9. J. Austin Williams had carefully drilled the chorus at the preliminary rehearsals so that little was left to Emil Oberhoffer when he took the chorus and orchestra in hand to bring out a finished production. The chorus has gained much in tonal volume and beauty of phrasing, the 200 voices being in excellent tune.

Leonora Allen of New York took the soprano role with much success. Jean Cooper, contralto, has a very beautiful deep voice of great beauty. Albert Lindquist, tenor of Chicago, who appears here about four times a year, each time with more and more success, sang the tenor role in a rarely pure, clear voice. Clifford Campbell Peterson sang the part of the Youth.

Interest centered about the rare singing of Louis Gravure, baritone, who has captured Minneapolitans twice this season already. He sings the role of Elijah with much dramatic effect, and he is the gratifying artist who makes the most of the interpretation, rather than an empty display of voice.

Pianist Gives Enjoyable Recital

Gertrude Cleophas, pianist, gave a very enjoyable recital at the Unitarian Church April 7, when she played selections from Mozart, Beethoven, Chopin, Brahms, Moszkowski, Leschetizky, Korngold and Liszt. She was a pupil of Leschetizky, and her playing shows talent and much artistic finish.

Annual Oratorio of College

The Minnesota College gave its annual oratorio on April 5, when "The Messiah" was delivered with excellence. A chorus of 250 voices, under the skillful baton of Walter Hawkinson, did good work, and an orchestra of thirty-two players gave excellent support, especially in the recitatives. The soloists were Florence Hedstrom, soprano; Lucy Hartman, contralto; John R. Miller, tenor, and H. E. Mallory, bass, with F. E. Peterson at the organ. This undertaking was a complete success.

RUTH ANDERSON.

Mrs. Bagg Heard in Interesting Lecture-Recital

An interesting lecture-recital on "The Masquerade of the Folksong" was delivered at the Teachers College, Columbia University, Friday afternoon, April 14, by Amy U. Wood Bagg, formerly of Boston, now of Springfield, Mass.

Her program, illustrative of her subject, was as follows: Rhapsodie, No. 12, Liszt; "Minuetto," Sgambati-Vecchio; gavotte, Gluck-Brahms; "Premiere Mazurka," Anton Strelzki; "Tarantelle," Liszt.

Mrs. Bagg also sang with rare art, three folksongs, an original Indian flute call and love song unaccompanied, an infrequently heard, but characteristic Negro song, "Inchin' Along" and a Scotch song, "Castles in the Air."

The piano numbers proved Mrs. Bagg to be skilled in her chosen instrument, and the lecture was most enjoyable and instructive.

How Los Angeles Papers Treat Music

Leonard Liebling, editor of the New York MUSICAL COURIER, recently paid Los Angeles a visit. The result is an entertaining "potpourri" of Los Angeles items in that paper, of March 2, says the Los Angeles Graphic of April 1, 1916. "He writes in complimentary terms concerning our symphony orchestra, but Los Angeles daily musical journalism he cannot understand (who can?). Then follows a lengthy quotation from the MUSICAL COURIER article in question.

PAUL REIMERS KNOWN AS MASTERLY INTERPRETER AND LECTURER—HIS TALKING MACHINE RECORDS AND PRESS TRIBUTES

Paul Reimers, tenor, has established a reputation throughout the country as one of the most authoritative song interpreters of today. In addition he has achieved fame as a lecturer of ability. Not only has his reputation been enhanced by joint recitals with Alma Gluck and Julia Culp, but he has become almost universally known through his excellent records made for the Victor Talking Machine Company. Wherever he has appeared he has won encomiums from the music critics.

The New York Evening Post terms him "Master of Chanson, Lieder and Folksong." This paper also states: "There are few singers who have the diversity of gifts and attainments that give Mr. Reimers distinction—intelligence of high order, healthy temperament and sound musicianship dominating a perfectly schooled voice."

About his qualities as a vocalist and lecturer the New York Times says: "His style is finished and artistic; his singing highly intelligent and musical. He is well fitted to discourse instructively on the art of singing and his remarks are properly borne out by his practical exposition." While the New York Sun refers to him as follows: "Mr. Reimers spoke in a witty and instructive manner on the art of singing. His program was one of musical finish and taste."

Mr. Reimers attained his ability to lecture largely through the years of effort he devoted to the study of law. As a child he was taught piano and violin, but though his parents did all they could to encourage his musical taste, they discouraged his idea of taking up music as a profession. To gratify their desire he studied law for several years, but at the age of twenty he managed to take a few singing lessons, paying for them from his own pocket money. His music teacher gave him no more encouragement than did his family, but more as an experiment than anything else he secured a hearing by the conductor of the leading symphony orchestra in Hamburg, and was greatly surprised when he was engaged to sing the tenor solos for an oratorio.

Shortly after he sang in grand opera in Hamburg, and a manager who heard him in the part of Basilio in "Le Nozze di Figaro" offered him an engagement in another company as tenor of Boufau. At the request of his mother he refused this offer, but some months later overcame her objections to his professional career and went to Scotland to study with George Henschel.

His concert debut was made in London, and at a recital in Berlin shortly afterward his reception was so favorable that he was engaged as soloist with the leading symphony orchestras in Berlin, Leipsic, Cologne, Munich, London, Copenhagen, Paris, Petrograd, Helsingfors in Finland, and in many other Continental cities, including Constantinople.

The late Josef Joachim became interested in the young singer when he heard him in Berlin and engaged him to sing under his direction at the Beethoven Festival in Bonn. He was a member of the famous Berliner Vocal Quartet, of which Julia Culp was also a member.

Mr. Reimers has won favorable approval from the critics both here and abroad, and his diversity of gifts has won well merited artistic success.

That the career of an artist may include danger and inconvenience, as well as artistic triumphs, is illustrated by some of the adventures that have happened to Mr. Reimers.

"Only a few weeks before the war broke out in Europe," said Mr. Reimers, in recounting some of the things interesting that have fallen to his lot, "I had sung in London at a big charity performance at the French Embassy. Two weeks later, while motoring in the Pyrenees together with English friends, we were arrested, but were released a few hours later with the order to remain where we were.

"After my arrest, knowing it was absolutely impossible to get out of the country, I wrote a letter to the Princess Henry of Battenburg, whom I have known for several years, for assistance to get me into Spain, from where I could embark for America. After some days I got the answer that she had arranged the matter with the King of Spain. I wrote at once for the necessary papers to the prefect of the Haute Pyrenees. Instead of an answer to my letter five soldiers arrived one day to arrest me again. I had the choice of going to the concentration camp by foot, railway or automobile. I preferred the automobile, and had to pay for the pleasure of being taken to prison.

"The concentration camp, Couvent-Garaison, is a cloister that has been deserted about thirteen years. Here, within its narrow confines, I found about 1,200 people—all prisoners of war. In this place I had to stay for three months before I secured the much overdue passport to Spain, and

when I got into that country it took me but a very short time to embark for America.

"One inconvenience that I remember very vividly was when I was with my quartet during a winter in Gleiwitz, near the Russian frontier. We suffered so terribly from the cold that it was practically impossible to sing. When we reached the concert hall we found the heating was insufficient for it. We decided to sacrifice our appearance and wrapped ourselves in fur coats, shawls or anything else we could find. We decided to sing in them. When we came out on the platform we found that the audience had also taken measures to protect themselves from the cold, but they had gone one better than us, for most of them held in their hands a glass of steaming hot punch."

Mr. Reimers has sung in the cities of the East, the Middle West and the South, and the musical critics have been unanimous in their approval of his many gifts.

The Times-Star says of him after his concert in Cincinnati: "Mr. Reimers, tenor, has a highly cultivated and fine lyric voice, and was himself a star attraction whose accomplished manner established him on the artistic level of his associate, Julia Culp."

The Omaha Bee, after his concert at the Tuesday Morning Music Club in Omaha, stated: "The club had been promised a treat and Mr. Reimers more than fulfilled expectations. He is a singer with a direct emotional appeal and he carries his audience with him through many moods of the program and almost makes them forget to admire his voice in the enjoyment of it. His voice is a lyric tenor of the loveliest quality, warm and velvety and unusually sweet. It is flexible and thoroughly schooled and yields itself readily to the consummate art of his interpretations. To hear him sing would be a great lesson to the multitude of students who are always trying for the big voice, usually straining their vocal chords as a result."

The Chicago Examiner says: "Paul Reimers has a light tenor voice, a predilection for the more optimistic German Lieder. He is the ideal type of a salon musician. That is in a nobler sense of the term—an entertainer of knowing people. . . . One likes Reimers best in the role which has made him famous—that is, folksong interpretation."

Corrections from San Antonio

San Antonio, Tex., March 24, 1916.

To the Editor of the Musical Courier:

I hope you will pardon my boldness in writing to you, but I saw in the MUSICAL COURIER of March 9 the wrong information you received as to the exact meaning of the word "Alamo."

Alamo is the Spanish for cotton wood tree.

Yours truly,

A SUBSCRIBER.

117 Washington Street,
San Antonio, Texas, March 29, 1916.

To the Editor of the Musical Courier:

In the MUSICAL COURIER of March 9, 1916, I notice that you devote a paragraph to my humble self which I appreciate very much. Unfortunately some misarrangement of type spoiled it all by making it appear that I accompanied Gadski and Alcock this season. It is well known here that these artists did not visit San Antonio last winter, and also that I have not been away since I returned from Europe in 1914. Trusting that you will relieve my embarrassment by publishing this, I am, with thanks in advance,

Sincerely yours,

ALOIS BRAUN.

Haydn's "Creation" to Be Sung at Northampton

Northampton, Mass., April 14, 1916.

At the final concert of the Smith College concert course, which will be given May 24, Haydn's "Creation" will be performed, the chorus being formed of students from Amherst and Smith colleges. The assisting soloists will be Grace Kerns, soprano; Theo Karle, tenor, and Allen Hinckley, baritone. There will also be a capable orchestra. The event is creating much interest in musical circles here.

A recent visitor here was Jean Verd, who played the accompaniments for Pablo Casals at the latter's recital in a masterful fashion, which won for him the genuine admiration of his audience.

Francis Macmillen's Final Recital of Season, April 29

Francis Macmillen, violinist, who will make his last appearance this season in a recital at Aeolian Hall, New York, Saturday evening, April 29, will play the G major sonata by Grieg with Richard Epstein, the pianist, who will act also as accompanist. The program of all big works will include, besides the sonata, the Ernst concerto in F sharp minor; chaconne by Bach for violin alone; andante and rondo in G major, by Mozart.

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MEMPHIS FETES MUSICAL COURIER EDITOR-IN-CHIEF

**Beethoven Club Gives Reception—St. Agnes Academy Visited
—Organ Recital and Club Concert—Local Pianist
with New York Philharmonic**

Memphis, Tenn., April 12, 1916.

Quite the most important event in musical circles was the recent visit of Leonard Liebling, editor-in-chief, and Rene Devries, general representative of the **MUSICAL COURIER**. The business men were given an opportunity to meet the distinguished guests on Monday and Tuesday at luncheon at the Business Men's and Rotary Clubs, when Mr. Liebling gave a short talk in which he advocated very strongly the building of an auditorium, and the supporting of a symphony orchestra.

Beethoven Club Reception

The members of the Beethoven Club complimented Mr. Liebling and Mr. Devries with a reception and musical tea at the Woman's Building on Monday afternoon. In the absence of the president, Mrs. Robert Beattie, who was out of the city, Mrs. David L. Griffith very graciously presided.

Mrs. A. Denny DuBose was chairman of the arrangement committee, and was most ably assisted by Mrs.

Napoleon Hill, Mrs. Eugene Douglass, Mrs. J. F. Hill, Mrs. J. L. Andrews, Mrs. George Gunther, Mrs. H. G. Lambert and Martha Trudeau. An attractive short musical program was a feature of the afternoon. Mrs. Charles Miller, who was never in better voice, sang two numbers. Mrs. Theodore Carroll Reynolds played her own arrangement of Schumann's "Night Piece," which was thoroughly delightful. Angelo Cortesé, harpist, thrilled the audience with his artistic playing, and was forced to respond to an encore.

Mr. Liebling's talk on "Beethoven and Other Plagiarists" was prefaced by some timely remarks on the need of a suitable auditorium for big musical events, the symphony orchestra and the "pioneer" work of the Women's Music clubs.

Guests at St. Agnes Academy

By invitation Mr. Liebling made an interesting talk to the St. Agnes Academy faculty and students, at the close of which, by request of Sister Emmanuel, voice teacher, Mr. Liebling played two numbers, one a composition of his own.

Organ Recital at Calvary Church

The second of the Lenten organ recitals given by Birdie Chamberlin, organist of Calvary Church, afforded the opportunity for Mr. Liebling and Mr. Devries to hear some of the local talent, among whom were Mrs. David L.

Beethoven Club Concert

The Beethoven Club monthly concert will be given at the Goodwyn Institute Saturday afternoon at 3 o'clock and the public has been cordially invited. The program, arranged by Mrs. F. Faehrmann will be rendered as follows:

"Cracovienne Fantasia," Paderewski, Doris Harrison; "Rain Song," Carl Hahn; "Wake Up," Montague F. Phillips; "A Morning in Spring," Alexander Matthews, Mrs. W. W. Yates; Legende, Bohm; polonaise brillante, No. 2, Wieniawski, Marjorie Castagnino; "Were I a Star," Deis; "The Birth of Morn," Leon; "Will o' the Wisp," Spross, Mrs. G. T. Fitzhugh; "The Horn," Flegier; "A Sea Song," Skipples, Charles Dean; "Je neux Viore" (from "Romeo and Juliet"), Gounod, Mrs. W. W. Yates; nocturne, op. 15, No. 2, Chopin; rhapsody, G minor, Brahms, Geraldine Dobyns; "Il Baccio," Ardit, Mrs. G. T. Fitzhugh; accompanists, Mrs. G. B. McCoy, Birdie Chamberlin, Hermine Taenzer; hostesses, Mrs. O. C. Armstrong, Mrs. A. D. DuBose.

Memphis Pianist with New York Philharmonic

Walter Chapman, pianist, a popular Memphis artist, who has won much recognition throughout the South, is to appear here as soloist with the New York Philharmonic Society, May 15.

MRS. A. DENNY DUBOSE.

MARGUERITE MELVILLE-LISZNEWSKA

Pianist

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New York City

Nashville, Tenn., April 12, 1916.

Griffith, soprano soloist at Calvary Church, who has a beautiful voice which she uses with much style and dramatic power, and Ben Carr, tenor and choirmaster of the same church. Mr. Carr is also a member of the popular Westminster Male Quartet, which is always in demand.

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MRS. A. DENNY DUBOSE.

Joseph Stoopack Presents Interesting

Program in Masterly Fashion

A recital which attracted unusual interest in New York musical circles was that given on Sunday afternoon, April 16, by Joseph Stoopack at the Musin Studios, West Seventy-sixth street. Those who have never heard this young man (he was sixteen years old last Christmas) can scarcely realize the wonderful interpretative ability which this violinist has manifested thus early in his career. His public admirers will undoubtedly be vastly increased after the May music festivals at Newark, N. J., and Jersey City, N. J., for he is to appear as soloist at each of these. His program on Sunday afternoon was a notable one, including Tartini's variations on a gavotte by Corelli; Leopold Damrosch's "Concertstück in Character einer Serenade"; Edward Kilenyi's "Variations on an Old English Tune," and three compositions by Cecil Burleigh.

Particular interest centered in the Damrosch composition in that it was first played in New York by Ovide Musin in 1885 at a concert of the New York Symphony Orchestra at which Dr. Damrosch conducted. In 1888 Musin played it in London, at which time Walter Damrosch wielded the baton. Subsequently, he played it with the orchestras of Liège and Spa, and always with splendid success. It is work which requires the technical ability and the interpretative ability of the mature artist. These facts being considered, it will be easily understood what manner of youth this is, when the great artist, Ovide Musin, allows his pupil to place it upon his program. Nor was his confidence misplaced, for this young artist's handling of the technical difficulties was that of a thorough master of his instrument, and his interpretation was in keeping with the high standard set by his teacher.

Another number which held the undivided interest of his hearers was the composition by Kilenyi, which is in manuscript and was marked first time. This work is dedicated to Master Stoopack, and his manner of playing it was the sincere expression of his genuine appreciation.

Burleigh's "Scherzando Fantastique" especially delighted his audience, and the other numbers by this composer, "Hills" and "Through the Snow," were played with delightful expression.

One is tempted to expatiate on the beauty of his playing, but this is unnecessary, his program and the manner of his presentation are sufficient proof of his exceptional ability.

Zoellners Duplicate Nashville Success

Nashville, Tenn., April 12, 1916.

Last evening the Ward-Belmont artist course was concluded here with the second appearance of the Zoellner Quartet. The quartet duplicated its success here of last season, presenting as the pièce de résistance in the mind of the enthusiastic audience two Indian numbers from the pen of Charles S. Skilton, of the University of Kansas. This number was enthusiastically received. It occurs to this writer that the entrance of the American Indian into chamber music marks a new era.

CHARLES C. WASHBURN.

Maurice Aronson, Successful Pianist-Pedagogue

Upon his return to Chicago, about a year ago, after his long and successful teaching activity in Berlin and Vienna, Maurice Aronson, the pianist-pedagogue, not only resumed his Chicago classes, but also his private class of advanced pupils at Freeport, Ill., which was reorganized as soon as the news reached America that Maurice Aronson would return to his former field of activity. Members of this class gave on April 1 a remarkably interesting program under the auspices of the Woman's Club of Freeport, Ill. The first part of the program was given by Maurice Aronson's ensemble class, the Ensemble Club of Freeport; the second part—the special feature of the program—by Clara Dorman, who played the entire concerto in B flat minor, op. 23, by Tchaikowsky, Florence Dorman at the second piano.

The Freeport Daily Journal-Standard of April 3 said the following of this concert:

Last Saturday Freeport's leading pianist achieved a triumph when she performed Tchaikowsky's B flat minor concerto. . . . As a mere feat of musical memory and sustained mental effort, Miss Dorman's performance was wonderful. She took the three movements in fine tempo and with beautiful understanding. . . . It is Maurice Aronson who is the teacher of our talented artist.

In her depth of tone, in attack, delicacy of shading and lovely diminuendos and pianissimos, . . . Miss Dorman delighted the audience with her ability. She was heard here last year in César Franck's "Symphonic Variations" . . . and it is apparent that she has grown much. She is in every way a bigger player than she was a year ago. . . .

The first part of the concert was a delightful ensemble offering of nine numbers, ranging from Weber through some very pretty Bizet and Tchaikowsky numbers, to a group of Brahms' Hungarian dances.

The performers were the Misses Dorman and Mrs. D. B. Breed, who have constituted an ensemble class studying this winter under Mr. Aronson's direction. Their fine team work makes it a great pleasure to listen to them. . . .

The performers very generously responded to two recalls. The whole concert was a triumph.

Concert in Washington by Motet Choral Society

On Wednesday evening, April 5, the Motet Choral Society of Washington, D. C., gave another interesting concert, under the patronage of Mrs. Larz Anderson, Mrs. Sidney Ballou, Mrs. Lloyd Bowers, Mrs. Richardson Clover, Mrs. Thomas Ewing, Mrs. Thomas Garrett, Mme. da Gama, Mme. Hauge, Laura Harlan, Mrs. Franklin K. Lane, Mrs. George T. McLean, Mrs. J. Upshur Moorhead, Mme. Naon, Mrs. Henry Packham, Mrs. Buckner Randolph, Mrs. Walter Tuckerman, Mrs. Walter Wilcox, Mrs. Nathan Wyeth, the Rev. F. Ward Denys, and Admiral Charles H. Stockton.

The society, whose success is due to the untiring energy and never failing enthusiasm of Otto Torney Simon, was assisted by a piano and string trio consisting of Lenore Baker, piano; Samuel Korman, violin; and Richard Lorberg, cello. Miss Baker is a pupil of Mrs. Otto Torney Simon. Mrs. Simon and George H. Wilson were at the piano.

Of the singing of the society and of Mr. Simon's invaluable work, the Washington Times said:

In form and substance the concert of the Motet Choral Society last night was most artistic.

Mr. Simon puts much imagination into his interpretations, and his chorus gave the spirit of these choruses with absolute sympathy and insight. The two opening choruses were most significant from music and text. To a Hebrew exhortation, Moussorgsky, the Russian, has put a musical setting that is intimately Russian. It was given with strong contrasts, excellent balance, and the spirit of the Russian church choral was given in a truly exquisite pianissimo close.

Another paper, the Evening Star, declared:

Lovers of fine art in choral work enjoyed a musical treat last evening in the offerings of the Motet Choral Society, which was

heard in its spring concert by a capacity audience at Memorial Continental Hall.

The program on this occasion was characteristic of the high ideals of the conductor, Otto Torney Simon, both in the numbers presented and in their interpretation by the society, which gave instant response to his every movement. . . .

Quite the success of the evening, though, was attained by the male section of the society, which did some exquisite shading in



MAURICE ARONSON'S PRIVATE CLASS OF ADVANCED PIANO PUPILS AT FREEPORT, ILL.

"Hail, O Moon," from "Kalevala," a Finn'sh folksong for male voices, by Sibelius, and was compelled by the insistent applause to give it a second time.

Molly Byerly Wilson's Tour

Molly Byerly Wilson, contralto, is now filling the second week's engagements of a Northwestern and Canadian concert tour of fifty dates. She left Chicago April 16, via the Northern Pacific, and will complete the circle via the Canadian Pacific, returning to Chicago after July 1.

Prior to beginning these engagements, Miss Wilson fulfilled her Eastern contracts, closing with a series in Indiana and Ohio as follows: February 28, Wabash, Ind.; February 29, North Manchester, Ind.; March 1, Columbia City, Ind.; March 2, Kendricksburg, Ind.; March 3, Sidney, Ohio; March 6, Auburn, Ind.; March 7, Plymouth, Ind.; March 9, Seymour, Ind.; March 10, Rushville, Ind.; March 24, Shellyville, Ind.; March 27, Union City, Ind.; March 28, Van Wert, Ohio; March 30, Delphos, Ohio; March 31, Huntington, Ohio; April 4, Greenville, Ohio; April 5, Piqua, Ohio; April 6, Celina, Ohio; April 7, Paulding, Ohio; April 8, Napoleon, Ohio; April 11, Lebanon, Ohio; April 11, Monticello, Ind.; April 13, Fowler, Ind.; April 14, Rochester, Ind.

Young Men's Symphony Orchestra Concert, April 30

The Young Men's Symphony Orchestra, under the direction of Arnold Volpe, will give the concluding concert of its fourteenth season on Sunday afternoon, April 30, at Aeolian Hall, New York.

Charles Naegle, pianist, will appear on this occasion, playing the Grieg concerto.

The orchestral numbers will comprise Dvorák's "New World" symphony, Tchaikowsky's "Elegie" and valse from serenade, for string orchestra, and Nicolai's overture, "Merry Wives of Windsor."

Spizzi and Campanari to Move

The steadily increasing business of the new managerial firm of Spizzi and Campanari has made larger quarters necessary for the accommodation of their offices, which on May 1 will be removed to the Candler Building, suite 2008-9, 220 West Forty-second street, New York City.

Easter Music at St. Francis Xavier's Church

A new mass by P. A. Yon was performed for the first time on Easter Sunday at St. Francis Xavier's Church, New York.

This composition is founded and developed on the Gregorian "Benedicamus Domino" ("Tonus Solemnis"). The modern theme which Mr. Yon used in counterpoint of the Gregorian is very melodious and characteristic, and has its complete presentation in the "Kyrie." The accompaniment at first is carried out in a subdued manner, introducing the Gregorian theme, which is heard plainly and clearly later in the "Gloria" with an effective fugue at its climax. The "Credo" has the full development of the Gregorian theme, and the striking effect it produces is contained in the alternative responses of the male and boys' choirs. This work abounds in many beautiful solos, which are written in a serious and religious style.

The "Sanctus," "Benedictus" and "Agnus Dei" are beautiful and inspired.

This is Pietro A. Yon's seventeenth mass, and in it once more is shown his enormous wealth in counterpoint, form and melodic invention.

The Gregorian parts of the day were admirably sung. The organ solos were played by Mr. Yon with striking ability in showing registration, interpretation and technical resources.

The elaborate evening service, including many novelties, was likewise solemn and imposing, and together with that of the morning registered another very successful musical Easter celebration in America for P. A. Yon.

Hamburg's Recital Numbers

At his second recital at Aeolian Hall, New York, on Saturday afternoon, April 29, Boris Hamburg, Russian cellist, will give the following program:

Air and variations.....	Haydn
Tre Giorni	Pergolesi
La Zampogna (The Bagpipe).....	Dall' Abaco
(Arranged from original edition for violoncello with figured base by Alfred Moffat and Boris Hamburg)	
Sonata for violoncello and piano (first time in New York)	Debussy
Boris Hamburg and Josef Adler.	
Concerto	Edouard Lalo
Chant Triste	Arensky
Serenade	Rimsky-Korsakoff
Mélodie Arabe	Giazonow
Danse Russe, No. 2, Boyar.....	Boris Hamburg

Pay for Music

[From the Musical, Dallas, Tex., April, 1916.]

Since announcement in The Musical last month of the desire of the board of public welfare to encourage a series of municipal concerts and entertainments through the winter season, Chairman Scott has been in consultation with a number of local musicians and citizens who have given unqualified endorsement of the project and promise of hearty co-operation and support.

While Leonard Liebling, editor of the MUSICAL COURIER, was in Dallas Mr. Scott had a long conversation with him, in which the plans for the concert series were gone into in considerable detail. Mr. Liebling is an unquestioned authority on musical matters and his suggestions were along the lines already laid down by Mr. Scott. One thing that Mr. Liebling stressed particularly was that the concerts should not be free but be provided at a nominal fee.

Editor Liebling's observations on conditions in Texas are marked by a keen perception and refreshing frankness.

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Bernice de Pasquale, soprano; Mr. Rudolf Berger, tenor; Mr. Heinrich Hensel, tenor; Mr. Orville Harrold, tenor; Mr. Paul Althouse,
tenor; Mr. John Young, tenor; Miss Lila Robeson, contralto; Miss
Mildred Peter, contralto; Miss Kathleen Howard, contralto; Mrs. Josephine Jacob, contralto; Miss Shybil Coulkin, contralto; Mr. Harry Scott, basso; Mr. Allen Hinckle, basso; Mr. Louis Kreidler, baritone;
Mr. Albert Wiederhold, bass-baritone; Mr. Leon Rains, basso.
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GEORGE HAMLIN TRIUMPHS IN ANNUAL CHICAGO RECITAL

Long experience with George Hamlin's recitals assures the concert goer of two things—interesting programs and searchingly finished interpretations. The chronicle is unchanged by that of yesterday afternoon at the Blackstone Theatre. Our canticle of appreciation begins with the group including Schumann's "Meine Rose" and the "Provencalians Lied" and Bungert's "Der Sandträger" and a romanza by Leoncavallo. The two Schumann songs displayed Mr. Hamlin's exceeding skill in Lieder interpretation, and that skill included not only imagination, but also the finished mechanism whereby to give it life.—Chicago Daily Tribune, February 21, 1916.

George Hamlin was welcomed by an audience that included many old admirers of his Lieder singing. As is invariably the case with him, he had chosen to go beyond the range of the usual program maker, and his recital held therefore an interest beyond that of mere vocalism. Whatever may be his future on the stage of opera, his excellence in the difficult art of song interpretation has been unquestioned for a decade and more.—Chicago Daily News, February 21, 1916.

So admirable are Mr. Hamlin's accomplishments as a singer of such compositions as he set forth at this music making that connoisseurs of the art—and it is difficult art—which he set forth must needs bewail the fascination of the operatic stage for a vocalist who can ill be spared from the concert rooms. Mr. Hamlin, having lately been nurtured in the bosom of the Chicago Opera Company, presented a reading of Bungert's "Sandman" that was imbued with considerable dramatic feeling. Mr. Hamlin delivered a charming and polished presentation of Gounod's ballad, "It Is Not Always May," and he sang with superb artistry Mr. Carpenter's "Les Silhouettes"—a song well worth fine singing.—Chicago Herald, February 21, 1916.

In order to demonstrate that the lure of operatic footlights need by no means stand in derogation of a finer, more subjective art George Hamlin gave a song recital at the Blackstone Theatre yesterday afternoon. Both as an argument and as an exhibition of artistic singing, it was an entire success. Hamlin seems to have an unvarying formula for his recital performances. It is, as nearly as can be learned from observation of several of them, to appear only seldom, and then to assemble a program of songs that a very few, if any, artists have used before, and, moreover, that they shall respond to all tests applied by an uncompromising artistic conscience. This is not the method employed by the singer who would seek popularity with the masses, but it gains unfailing respect from the hearer. Few artists are better capable of singing such a program than Hamlin. His voice, a good one by nature, has been refined by conscientious study to a condition almost perfect for any demands to be made upon it. He is a sincere musician, sensitive to the content of a song and persuasive in his manner of projecting it. His recitals should be more frequent.—Chicago Daily Journal, February 21, 1916.

George Hamlin drew an audience of good size to the Blackstone Theatre yesterday, and sang for them a program which covered a wide range of song literature. He made an especially fine impression by his forceful interpretation of Bungert's "Der Sandträger," singing it with an intensity of feeling that drove home the tale. He has mastered the art of song singing and his operatic experience has broadened his style without harm to his feeling for Lieder. He was cordially received by the audience and warmly applauded.—Chicago Evening Post, February 21, 1916.

The song recital of George Hamlin in the Blackstone Theatre proved to be a great artistic and—to judge from the crowded house—financial success. The concert giver had arranged a program which not only provided satisfaction for the most varying tastes, but which gave an illuminating illustration of his vocal and interpretative abilities. . . . Mr. Hamlin was in splendid voice and gave convincing evidence of the entire sum of his artistic excellences. He has attained to that mastery over his resources which assures genuine pleasure to the hearer of his songs. The ability to penetrate deep into the spiritual meaning of a composition and to sense sympathetically what it is the poet and composer are striving to express gives his interpretations great power and impressiveness. Taste of the highest cultivation and flawless diction completed the total of his sympathetic artistic personality. A master interpretation of the first rank was the performance of the Bungert "Sandträger," the affecting tragedy of which was brought keenly to the consciousness of every listener by the deeply impressive rendition of the artist. The audience appreciated to the full the quality of the artist's offerings and were not sparing in their applause.—Chicago Staats-Zeitung, February 21, 1916.

GOOD NEWS FROM SAN ANTONIO

A most gratifying report of its finances of the past season was given before the board of directors of the San Antonio Symphony Society by its treasurer not long ago. It was resolved to have a larger orchestra next year and to extend the scope of the organization's activities. Arthur Claassens expressed himself as well satisfied with the work accomplished this season, but says that he must have more extensive opportunities henceforth in order to make the San Antonio Symphony Orchestra the best in the South.

The new directors were elected as follows: Mrs. Eli Hertzberg, Mrs. H. P. Drought, J. H. Hornburg, Alexander Joske, R. Seebe, E. Steves, Dr. G. G. Watts, Mrs. E. B. Chandler, Mrs. J. P. Lewright and Mrs. E. A. Wilson.

It is interesting for orchestras in other cities of the size of San Antonio (115,000) to glance over the financial report of the past season:

Collections—Proceeds from season program, \$941; ticket sale, \$1,250; guarantors and donors, \$1,085; proceeds symphony day, \$341.95; last season's guarantors, \$770; subscribers, \$1,635; total, \$6,022.95.

Disbursements—Salaries, \$4,508.19; printing, \$359.70; ad-

vertising, \$257.95; properties, incidentals, music, etc., \$642.47; total, \$5,768.31.

Balance March 28, \$254.64.

Supplement to above report—Balance as of March 28, \$254.64; cash received on March 29, \$88.50; total, \$343.14. Sundry disbursements March 29, \$322.58; balance in treasury, \$20.56.

Properties of San Antonio Symphony Society—Music, \$221.28; fifty folding chairs, \$37.50; tympani, gift of Mrs. Hertzberg, \$140; music cabinet, \$15; music racks, \$89.49; total, \$503.27.

SYRACUSE MUSICAL ITEMS

Syracuse, N. Y., April 20, 1916.

On Monday evening, April 3, Alfred Cowles Goodwin, of the department of music in the College of Fine Arts, gave a recital consisting entirely of Chopin numbers. The program was very well played and showed a sympathetic interpretation of the great composer's many sided genius.

Ormsby-Courboin Recital

Tuesday evening, Frank Ormsby, tenor, gave a joint-recital with Charles M. Courboin in the First Baptist Church. Mr. Ormsby's numbers included songs in German and English. His audience demanded encores and showed hearty appreciation of his work. Mr. Courboin's organ numbers included works by Mendelssohn, Bach, Guilmant, Cesar Franck, and Mr. Courboin's own transcription of the Chopin etude in C sharp minor. He was enthusiastically recalled for two encores.

Eltinge Pupils Give Musical Evening

Pupils of Arthur van Wagener Eltinge gave a musical evening and reception at his home on April 6, in which a number of local musicians took part. Debussy Chopin, Schubert, and Gluck were composers represented.

Morning Musicals Final Program

The Morning Musicals held the last program of the season Wednesday morning. A program by local musicians was presented and much talent shown. Two Moszkowski numbers were played by Mildred van Wormer; Marguerite Mattison played the "Tarantelle" from the Saint-Saëns concerto, the orchestra part being arranged and played for second piano by Dr. Adolph Frey; a concert arabesque from the "Blue Danube" motifs was played by Zillah Halstead; the intermezzo and allegro vivace of the Schumann A minor concerto was played by Goldie Andrews with an accompaniment consisting of string quintet and second piano. The vocal numbers included two duets by Bessie W. Ballantyne and John G. Ray; the "Romanze" from "Cavalleria Rusticana" by Mrs. Ballantyne with piano and string quintet accompaniment; a group of contralto songs by E. Claire Warne, and the aria "Vissi d'Arte" from "Tosca" sung by Mrs. W. Clinton Brown. A capacity audience heard the program and all were much pleased by the talent shown in this final meeting.

Women's Alliance Benefit

A musicale was held at the home of Mrs. E. N. Trump on April 7 for the benefit of the Women's Alliance of May Memorial Church. A diversified program was given, Cordelia Jannaris singing among others, songs by Hüe, Hahn, Bizet, Franz, Grieg, Foster and MacDowell. Ruth Jones, Ella Brooks, Anna Olmsted, Marjorie Trump, and Cornelia Bulley also appeared.

S. B. E.

Torpade Encomiums

Following are New York press excerpts registering Greta Torpade's success:

She sings with intelligence and a nice artistic sense, using an agreeable soprano voice with a skill that rarely fails her.—Times, April 11, 1916.

She knows how to present a song attractively and achieves musical effects often with little more than intelligence and the charm of her personality.—Evening Mail, April 11, 1916.

Miss Torpade has rare qualities of expression and in some of the songs she showed much vocal agility.—The Globe, April 11, 1916.

She sang old German airs, later songs in French, German and English, a group of her native Scandinavian lyrics and Sigismund Stojowski's "Euphonies," which is yet unpublished. The singer delivered her numbers with taste and charm.—The Sun, April 11, 1916.

Greta Torpade, young, slender and graceful, with a voice of charming freshness, gave a recital at the Princess Theatre yesterday afternoon before a house full of friends.—Evening World, April 11, 1916.

At the same time Greta Torpade was giving a song recital at the Princess Theatre, pleasing a large audience with her impeccable taste and excellent style. . . . whatever she attempts she succeeds in interpreting with sympathy and understanding. She was especially interesting in her group of Scandinavian songs.—Tribune, April 11, 1916.

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ELEANOR SPENCER TAKES MME. CARREÑO'S PLACE AT A FEW HOURS' NOTICE

Triumph for American Pianist at The Hague with Greatest Dutch Orchestra

The following letter, which was received by Mrs. Herman Lewis, the New York manager, who has charge of Eleanor Spencer's forthcoming tour in this country during the season of 1916-17, is self explanatory:

Juliana van Stolbergplein 5,
 Den Haag, March 15, 1916.

DEAR MRS. LEWIS: On Sunday, March 12, I had a very great success at a big orchestra concert here, being called upon to fill Mme. Carreño's place and give her concert with only a few hours' notice. It proved a splendid ovation for me.

The night previous I received word from the orchestra and local manager—by telephone message at 10:30 p. m.—that Mme. Carreño couldn't pass the frontier and was asked to play her scheduled concerto (Liszt, E flat) the following day at the big concert matinee. After a few seconds' consideration I consented.

Sunday morning I had about an hour's work at home on the concerto (which I had not touched lately and had not played in public since last February) and I was escorted to the hall for rehearsal—finding the orchestra and conductor awaiting me. The rehearsal (with Henri Viotta and The Hague Residentie Orchestra)



ELEANOR SPENCER.

was entirely successful. To oblige the orchestra committee I consented to play solos, but as I had not a moment for more practice took something immediately in my fingers, Debussy's "Reverie" and Scriabine's three études.

The hall was very full—a big crowd. I was given a wonderful reception after concerto and solos; in fact, a remarkable success. Encores are rarely—really never—given at these big orchestra concerts, so I refrained to abide by precedent. The press is very good.

I have been engaged as soloist for the Scheveningen season with the same orchestra, at the Kurhaus concert, Scheveningen, under the French conductor, Renée Baton, who comes here for the summer season. The date is June 29. It is a re-engagement, as I played at the Scheveningen Kurhaus when Dr. Kunwald and the Berlin Philharmonic were there, a few seasons ago. After my concert Sunday last the head of the orchestra committee offered me a concert early in their next season—the second subscription concert date, in fact—but I was obliged to decline, for the concert season here starts too late to permit of it and I must be home long before that for my work with you.

Also I was heard at the Minister of Foreign Affairs of Holland (Mr. and Mrs. London) here recently.

With kindest regards.

Very sincerely yours,
 (Signed) ELEANOR SPENCER.

It is quite evident that notwithstanding the excitement of the war all around them, the Dutch people retain their strong interest in music. It is also evident from the promptness with which Miss Spencer stepped into Mme. Carreño's place that she is a thorough believer of artistic "preparedness" of the unintermittent sort.

Kathleen Parlow Assists Hartford Choral Club at Second Concert of Season

On Friday evening, April 14, at Foot Guard Hall, Hartford, Conn., occurred the second concert of the ninth season of the Choral Club of Hartford, Ralph L. Baldwin, conductor, and Edward F. Laubin, pianist.

The club was assisted by Kathleen Parlow, violinist, and Harry M. Gilbert, accompanist.

This was the program: "Laudate Dominum" (Converse), "The Way of the World" (Hatch), "Alexander" (Brewer), the club; concerto, in D major (Paganini), Miss Parlow; "Ring and Rose" (Folksong), "The Song of the Timber Trail" (Avery), "The Dawn" (Hammond), the club; air (Goldmark), "Menuett" (Mozart) and variations on a theme of Corelli (Tartini-Kreisler), Miss Par-

low; two songs from the Austrian Tyrol (Herbeck), "I Bear It" and "The Maid in the Valley, Little Tarot" (Baldwin), the club; nocturne (Chopin), "Habanera" (Sarasate), Miss Parlow; three Finnish folksongs, "Summer Evening," "I'm Coming Home" and "Finnish Lullaby," the club.

John Powell and Clara Clemens Assist at Benefit for Military Hospital in France

At the benefit arranged for the Military Hospital, No. 28, at Bourges, France, which took place at the Punch and Judy Theatre, New York, Monday afternoon, April 17, a large audience assembled, among which were men and women prominent in the social and music world. Among New York society women present were: Mrs. Otto Kahn, Mrs. Charles Dana Gibson, Mrs. Edward McVicker, Mrs. E. M. Gattle, Mrs. Robert Bacon, and Frances Alda, of the Metropolitan Opera Company.

Mary Hatch Willard told of her experiences in the French war zone; also of how appreciative the French are, individually, for the aid being given by America.

John Powell, pianist, contributed Chopin numbers to the program, rendering the impromptu in F sharp and the polonaise in A flat. His style is individual and his tone quality firm and brilliant. He is an artist of remarkable talent. His interpretation of the Liszt sixth rhapsody was equally well received.

Clara Clemens sang Grieg selections, "From Monte Pincio," "I Love Thee" and "A Dream." Her voice was, as usual, lovely and a delight to hear. Her second group, "Nearer to Thee, Beloved," by Gabrilowitsch, accentuated the richness and fine quality of her voice, especially the low range. Maurice Eisner accompanied.

Desire Defere, baritone, sang "Chansons-Marseillaise" very appropriately. Miquel Llobet, guitarist, charmed the audience with "Minuet" (Tor), "Sérénade" (Albeniz) and Farreg's "Fantasia Espagnol." It is very seldom that a guitarist is heard in concert, and Mr. Llobet, being an especially talented one, made that instrument appeal to the audience, who called upon the artist for two encores.

Activity of Augstein Artist-Pupils

Recent achievements of several artist-pupils of Wilhelm Augstein, the New York vocal teacher and exponent of the school of the late Frank King Clark, are noted in the following:

Loretta del Vallé, assisting artist to Albert Spalding, following her success through Pennsylvania, appeared in recitals in Newark, N. J.; Utica, N. Y.; Willimantic, Conn.; Easton, Pa., and was everywhere enthusiastically received.

Alberta Carina, formerly leading soprano of the Berlin and Brussels Opera Houses, made her American operatic debut as Aennchen in a performance of "Freischütz," given by the National Opera Club at the Waldorf-Astoria Hotel. Mme. Carina gave a performance of highly artistic value and accredited her European reputation as a fine singer and as an actress of unusual qualities.

Edith Hausling gave a recital at the Harvard Musical Club, Boston, before a highly musical audience and was warmly applauded.

Rose Hagopian sang programs of Armenian songs in recitals at Ann Arbor and Detroit, Mich., and was equally well received by public and press. She also appeared in New York at a concert given for the benefit of the Armenian war sufferers at the Waldorf-Astoria Hotel.

Humanitarian Cult Concert

The Humanitarian Cult, of which Mischa Appelbaum is the founder and leader, gave a concert and meeting at Carnegie Hall, New York, last night, April 26. Among the artists who assisted were Rudolph Ganz, Boris Hamborg and David Hochstein, the accompanist being Max Liebling. George Gordon Battle was the chairman of the occasion and Mr. Appelbaum gave a talk on "Social Preparedness," and was scheduled to award the 1916 Humanitarian medal "to the one who has served humanity best during the past year."

Evelyn Starr's First Chicago Visit

Evelyn Starr, violinist, is soon to make her first trip to Chicago and the young artist is anticipating with pleasure her introduction to the "Windy City." On April 29 she is booked to appear at a big Red Cross benefit at the Auditorium, on the same program with Frances Ingram, contralto.

"The signs of the times can hardly be otherwise interpreted except that America is destined to become a great musical nation."—Sidney Silber.

VERNON STYLES, AMERICAN TENOR

His Splendid Successes in Concert and Opera in Europe and America

When war was declared in Europe in the late summer of 1914, Vernon Stiles was in Bayreuth, where he had been invited by Siegfried Wagner to sing the roles of Parsifal and Eric in "The Flying Dutchman" at the Festspielhaus. The American singer had already sung at the "Parsifal" rehearsal with great success, but with the hostilities begun and more than half the members of the orchestra hurrying away to join their regiments, the season came to a sudden end. Mr. Stiles, however, did not leave Bayreuth; he remained there for eight months, studying his Wagnerian repertoire under the most favorable auspices. The career of this American singer has been as eventful as the course of a hero in a modern novel.

Preferred Art and Freedom to Law and the Bench

Vernon Stiles was born in Iowa, reared in Missouri, and for a time lived the life of a cowboy and ranchman in Colorado. His father, Edward H. Stiles, judge of the United States Circuit Court, Fifth District, Kansas City, Mo., planned that his son should study law and succeed the father on the bench, and, although Judge Stiles was endowed with remarkable persuasive powers, he failed to win his son to his way of thinking. The son was one of the shining lights of the Glee Club of the Kansas City High School, and it was during these youthful years that his voice attracted encouraging comment. As the voice of the boy changed to that of the man, it developed into a ringing tenor with thrilling high notes. The late S. C. Bennett became the young man's first singing master, and when Mr. Bennett left Kansas City and located in New York, young Stiles followed his teacher East, and, much to the regret of Judge Stiles, the son started his career as a singer.

Member of the Bostonians and Savage Companies

The manager of the Bostonians heard Stiles sing and immediately engaged him for an extended tour, after which the singer, feeling the need of rest and change, went out to Colorado and lived on his ranch. He came back to New York and was engaged for the Henry W. Savage "Madame Butterfly" Company. Stiles concluded his appearances as Pinkerton and

then filled a special engagement of three weeks in "The Waltz Dream." This was the last engagement in America prior to sailing for Europe.

Engaged by the Imperial Opera in Vienna

Stiles went to Vienna at a fortunate time. He sang for the Intendant of the Imperial Opera and after the trial per-

ranged to send Stiles and Selma Kurz, the coloratura prima donna of the Imperial Opera, to Paris to study their roles in two French operas, "Romeo and Juliet" and "The Huguenots," with Jean de Reszke, all expenses of the singers being paid out of the operatic exchequer. Returning to Vienna, Stiles made his debut as Raoul, and his success not only enhanced his own prestige in musical circles abroad, but served to encourage other American artists struggling to be heard at the various opera houses on the Continent.

Studies Extended Repertoire in Russia

At the close of his engagement in Vienna, Mr. Stiles went to Russia; he sang at the Royal Operas in Petrograd and Moscow and filled a five months season at the Stadt Theatre in Riga, singing his roles in the Italian operas in Italian,

German operas in German, and Russian operas ("Pique Dame" and "Eugen Onegin") in Russian. While in Russia, Stiles added considerably to his repertoire and the musical public acclaimed him with tremendous enthusiasm.

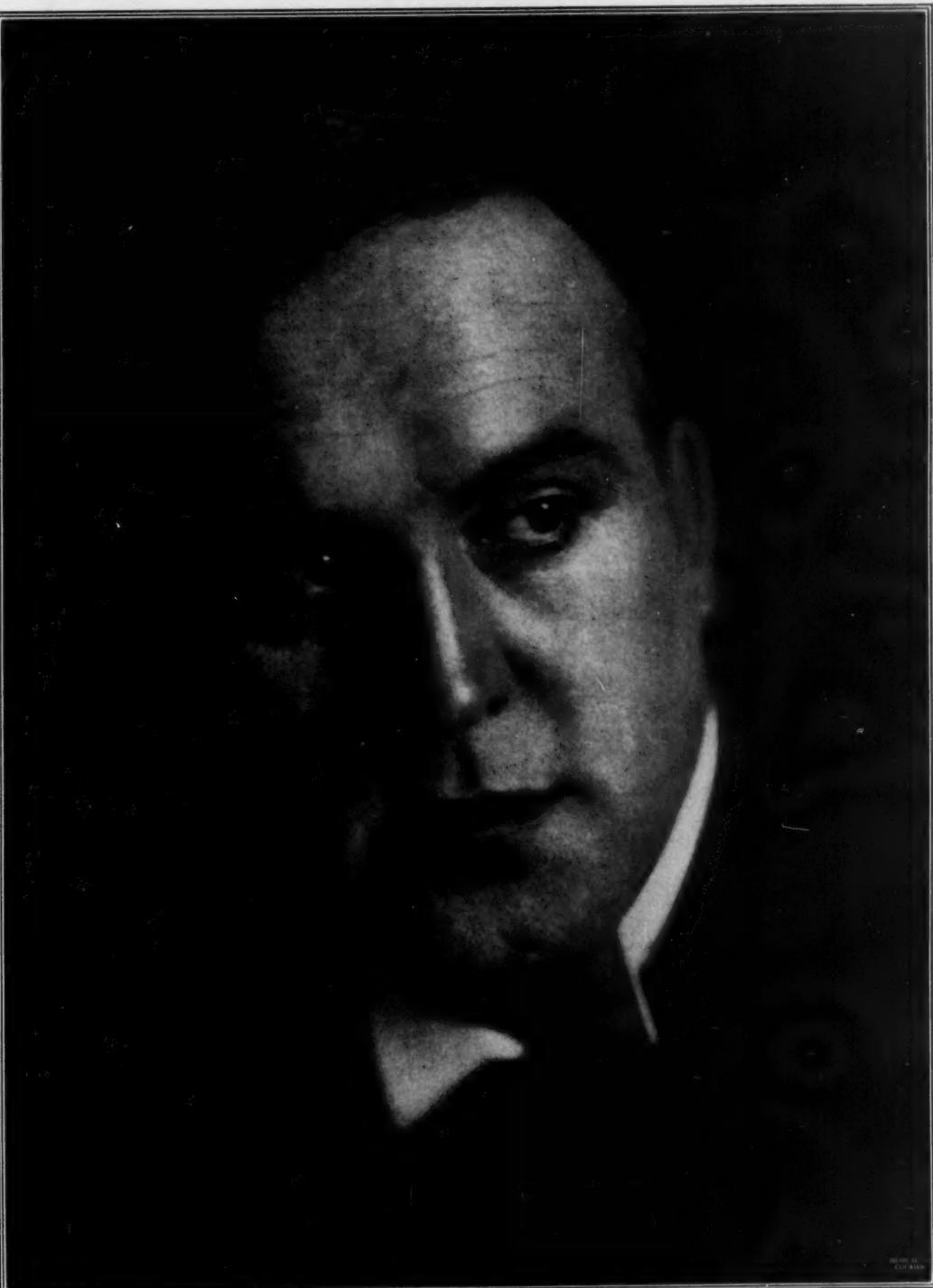
Accepts Offer in Cologne

Intendants of several opera houses in Germany negotiated with Stiles during his engagement at Riga and the singer accepted the offer from the Opera in Cologne. He sang there two years and in the second year was invited by Siegfried Wagner to sing at Bayreuth. The singer had won a real triumph as Parsifal in the first rehearsal, but, as stated, the war ended the season, and Stiles remained in the classic Bavarian city.

Weekly Auditions Before Cosima Wagner

So far as is known, Vernon Stiles is the only American born singer who enjoyed the rare privilege of weekly auditions before Cosima Wagner for a period of eight months, or during his entire sojourn in Bayreuth. On Cosima Wagner's last birthday, Mr. Stiles sang for her Franz Liszt's setting of the Twenty-third Psalm. The venerable widow of Richard Wagner was strangely moved to hear her father's music sung with such beauty of expression. After Mr. Stiles had delivered the number, Frau Wagner presented him with an inscribed copy of "Franz Liszt, by His Daughter." The widow of Wagner rarely hears the music of her husband sung privately, but on one occasion Mr. Stiles was permitted to sing Rienzi's prayer to her. During his stay in Bayreuth, Mr. Stiles had the benefit of advice and suggestions of Hans Richter and Karl Kittel, the conductor. With

Siegfried Wagner, marvelous above all else as a stage director, two hours daily were spent in learning Wagner repertoire and absorbing Wagnerian traditions. But Stiles accomplished even more than improving his Wagnerian



VERNON STILES,
TENOR.

formances was offered a three years' contract, which he accepted. Felix Weingartner was the musical director at the time, and he took a very personal interest in the young American. Those in authority at the Vienna Opera ar-

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Mr. Frutche's Answer

Detroit, April, 1916.

To the Musical Courier:

I have read with interest the published "comments" of your correspondents regarding statements made in my article, "The Break in the Voice."

The author salutes the gentlemen from New York, Chicago and Philadelphia—the inscribed cities of his "critics." They flatter themselves that they have discovered him. Undoubtedly they are a reincarnation of the redoubtable "Christopher" of 1492. It seems a pity, however, that the "Christopher" of 1916 has been thrice split—and, oh yes, trialed by a possible "fourth dimension."

Gentlemen, Stop! Look and Listen!—Safety First. The author of "The Break in the Voice" is ready to admit he concealed much. And, from the attitude of his "critics," there was good and sufficient reason for so doing. He is also ready to admit life to be one continuous kindergarten. But he confesses to be somewhat nonplussed when asked to engage in a game of "Pussy wants a corner."

Let me restate: "The unfortunate fact remains, however, that in the forum of human Consciousness, the Break in the Voice finds its characteristic level in human necessity to hang an encyclopedic dictionary on every spoken and written letter and words."

I am sure the reasoning readers of the MUSICAL COURIER do not expect me, nor any one else, to state in a few words what the whole world of human effort has been unable to explain after centuries of individual and national experience. Am sure, too, that the Medical and Physical Culture worlds will support the statement that a perfect musculature, in most humans, is a seeming accident. Am also sure that the world of scientific investigation will support the statement that spirituality, in most humans, is an accident. (The term spirituality is used per definition given in the article.) There is also no doubt but that the world of scientific investigation of moral, intellectual and spiritual phenomena holds a message of conscious and unconscious human dissipation of the finer forces, invested in the human organization, which would make interesting and startling reading matter.

The subject matter of the article was chosen simply because it offered ample opportunity to uncover facts of human depression. Further, the voice is a mighty instrument—in the hands of an untrammeled intelligence. It is not alone concerned with the mere babbling repetition of speech sounds—molded into word forms. It acts as a sort of "opinion formulator." And the human is usually the victim of the muscle habit it promotes. Inasmuch as there are few humans with voices—speech and singing, as taught—capable of demonstrating the native depth, power and purpose of vocalization it becomes at once an imperative interest to every human.

Freedom of vocal use is not alone concerned with human use of physical sound—(speech sounds)—molded into word forms. It strikes a deeper source.

Again let me restate: "Our birthright is the Genius of Nature. We should find that birthright an opportunity to express all the vagrant and impressive things and fancies and subtleties that our sensory apparatus detects and records. Failure to attain this ability is a failure of our civilization itself."

There are groups of humans whom no one could shake from their self imposed indubitable right to trespass upon human interests of impression and rights of expression. These are the real obstructionists.

Fortunately, however, there is another group of humans in which there is a tendency to believe the "genius of Nature has been transferred to the composite organization to become the genius of the individual." So strong is this belief they are not only ready but willing to forget the old that they more clearly may forge the new—in keeping with the twentieth century ideals and intelligent purpose and experience.

It is with the latter group the author of "The Break in the Voice" is concerned. It is with them he would like to arouse a healthy, wholesome discussion relative to what appears to him to be one of the most beautiful modes of human impression and right of expression—viz., Music (inclusive).

He is not willing to admit the Old World traditions are the last and final word nor that the authority upon which they are based is accurate or legitimate. He is inclined to think and believe they are an imposition upon an inheriting right and that they are a hindrance rather than a help in the human quest for rational experience and satisfaction in the forum of music, and, indeed, in other lines of human effort.

The statements made in the article "The Break in the Voice" are free from the influence of tradition, that monitor—and monster—which so unhesitatingly afflicts the activities of humans adhering to the three public institutions before mentioned. They stand, therefore, without revision. There might be a change or two, here and there, in the wording, but the essential substance stands as recorded. And the author believes they will hold against the guns of

traditional ignorance—pre-archaic and its modern setting.

Thanking you for the space required,

Sincerely yours,

FRANK FRUTCHEY.

Von Ende School of Music Events

A violin recital by Lucille Collette, of the faculty of the von Ende School of Music, New York, took place at headquarters, April 14, the program containing works by Mendelssohn (the concerto), a Beethoven romance, and pieces by Schwab, Herbert, Schubert and Guiraud. The superior playing of Miss Collette has been many times praised in the columns of the MUSICAL COURIER. Harry Kaufmann was the accompanist.

The next affair at the school will be a piano recital by artist-pupils of Alberto Jonas, April 28, 8:30 o'clock. The Arthur Hartmann Composition Evening, in which David Bispham and others were to take part, has been postponed, due notice to be given.

The March issue of The Bulletin, a school paper issued by the von Ende School, contains an interesting article by Herwegh von Ende, director of the von Ende School of Music, "To the American Music Student," which is here-with reproduced:

"The attitude of music students toward music is, as a whole, absolutely wrong. They do not study for the love of music itself—they regard it merely as a means to an end—either to shine publicly or privately as stars of various magnitudes, and thereby appease their vanity, or they enter the teaching ranks in the belief that it is the easiest and most genteel means to earn an enforced livelihood."

"The practical side of any profession is, of course, a necessity to meet economic conditions, but no music student can ever expect to rise above mediocrity if real love for the art itself is not the governing influence in choosing music as a profession or accomplishment.

"The ambition to excel therein must be ingrained. In many cases students believe they are serious, but the evidence is all against them.

"For instance, music schools give frequent concerts of students or members of the faculty for the benefit of the student body to profit by public appearance by the work of their fellow students and the interpretations of their masters.

"What have years of experience proven?

"At the faculty recital of Mr. A., of the piano faculty, the audience consists of his pupils and friends. When Mr. B., another member of the piano faculty, appears, the audience consists of his pupils and friends. But Mr. A.'s pupils do not attend Mr. B.'s recital, nor do Mr. B.'s pupils show any desire to hear Mr. A.'s recital. When Mr. C., a member of the violin faculty appears, he will meet with a similar reception, and Mr. D. naturally will experience the same indifference from the general student body. The same may be said of the appearances of members of the singing faculty. Invariably students of other teachers are conspicuous for their absence.

"Furthermore, clannishness does not stop there. Piano students rarely attend violin or song recitals. Violin students rarely attend piano or song recitals and voice students rarely attend piano or violin recitals. Do you call this a liberal education in music?

"Yes! There are exceptions. Every student feels the need of hearing Caruso, Paderewski, Kreisler, Culp and the dozen more stars of the first magnitude. But do they listen to these celebrities for their art, or for the satisfaction of being able to say they heard Caruso, etc., etc.?

"Students should hear these stellar attractions, naturally, but these occasional events should be regarded as rare feasts. In the interim music for its own sake, and not the performer, should be the paramount issue. The star system, an American institution, has its alluring qualities, but for the student it is detrimental. Every student should make it a point not to miss an opportunity to become familiar with the entire piano, violin and song literature as well as chamber music, symphonic music and opera. Then only can we hope to acquire a broad musical vision."

"Peter Rabbit" at Century Theatre

The musical extravaganza, "Peter Rabbit in Dreamland," book by H. S. Tibbs, music by T. D. Ward, orchestra under J. Albert Browne, was last week (matinees) at the Century Theatre. The musical numbers of this charming performance are bright and interesting. "Dreamland Waltz" is the principal theme throughout. A subdued orchestra accompanied all the fairies' speeches. "Toyland" was sung by Marcella Spencer; she has a good voice. The "Swan Song" dance and the "Humoresque" dance deserve mention. The words and music of "The Mascots" (five in number) made a hit, having definite rhythm. Hilda Wierum, too, sang "Noel" nicely. A speech by Louis Mann referred to childhood appearances, and was applauded. Large numbers of children and grownups enjoyed the play, which abounded in bright costumes and attractive music.

LARGEST WOMEN'S MUSICAL CLUB IN WORLD CLAIMED BY COLUMBUS, O.

An Eloquent Tribute to Ella May Smith for Active Interest in Local Musical Life—1916-17 Series Announced by Club

In the recent resignation of Ella May Smith, for thirteen years president of the Columbus (Ohio) Women's Music Club, to resume her professional musical activity, that organization sustains a distinct loss.

Mrs. Smith has been, and is, a woman of remarkable gifts and force, one whose influence in furthering the musical life of that city has been more than stimulating; it has been enduring. Three years ago at the conclusion of a ten years' tenure of office an address in appreciation of her services was read to the members of the club, and the entire address was incorporated in a very interesting brochure, issued in connection with the club's prospectus for the season of 1913-14.

Again, in the Columbus Saturday Monitor of April 8 appeared another tribute to this remarkable woman, in the form of a two column eulogy to Mrs. Smith and headed by a very attractive photograph of herself. This article tells so well of Mrs. Smith's present relations to the music life of that city that portions of the same are herewith reproduced:

Ella May Smith has been the subject of many articles calling attention to her public work, but her work cannot be exhaustively treated, and on the eve of the close of the thirteenth year of her presidency of the Women's Music Club we deem it most fitting and proper to give her this our eulogy... There is "no sadness of farewell," because Mrs. Smith will remain here in the city to be the ever present "guiding angel." If Mrs. Smith were to move away from our midst and her influence taken away then there would be pangs mingled with her retirement, but the club is left at an extremely favorable time, having the second largest membership of its history, a substantial balance in the treasury, all its departments in excellent condition, all bills paid, and the well earned reputation of being the largest women's music club in the world.

In speaking of her equipment, her accomplishments and abilities, we do not know which to put first. It is news to only a few that Mrs. Smith brought to her office a well balanced and trained mind and much practical experience as an all round musician. She has been a church organist, a teacher of singing, piano and music history, and a writer of experience on musical criticism for the daily and weekly papers, the latter in New York.

Mrs. Smith has written many poems, short stories, many songs and several piano pieces. She has ever been an industrious student, and has never given up her study of the various branches of her profession, which she has always expected to resume when she retired from the club.

To this end she has within the last year resumed her work in harmony and composition under the direction of Edgar Stillman Kelley, and will refresh all interpretations of French songs under Mile. Tracy, late of the Paris Opera, and Lieder under the direction of Dr. Fery Luiek, the last two being artist teachers in the Cincinnati Conservatory of Music, where also Stillman Kelley is the head of the theory department.

Besides conducting a large class of piano and singing pupils she is chairman of the American Music Committee of the National Federation of Musical Clubs, and president of the Stillman Kelley Publication Society, of which she was the organizer.

The Publication Society undertakes to publish for American composers who write in the vernacular of the orchestra, and endeavors to see that their works are performed all about over the country. The honorary committee holds such famous names as Prof. Dr. Wm. Altmann, Berlin, director music department Royal Library; Dr. Felix Adler, New York; Mrs. Walter D. Bliss, San Francisco; Walter L. Bogert, New York; Allen A. Brown, Boston; Mrs. Thomas J. Emery, Cincinnati; Henry T. Finck, New York; Hamlin Garland, Chicago; Leopold Godowsky, Vienna; Sidney Homer, New York; Mrs. John Hooker, Los Angeles; Rupert Hughes, New York; Robert Underwood Johnson, New York; Hamilton Wright Mabie, New York; Lawrence Maxwell, Cincinnati; Mrs. Roderick MacLeod, London, Eng.; Arthur Nikisch, Leipzig; Martha Remmert, Berlin, Germany (court pianist); Mrs. Samuel Swift, New York; Dr. Robert Sattler, Cincinnati; Mrs. Robert Sattler, Cincinnati; Prof. Xaver Scharwenka, Berlin, Germany; Mrs. Carl Stoeckel, Norfolk, Conn.; Mrs. Charles P. Taft, Cincinnati; Thomas Tapper, New York; Georgine Holmes Thomas, Cincinnati; Brainard B. Thresher, Dayton, Ohio.

Mrs. Smith's songs are too well known to be more than mentioned here. They have been praised and sung by such artists as Caroline Mahr-Hardy, Barron Berthold with the Nordica company; Schumann-Heink, Josephine Jacoby, Robert Piggot, Genevieve Clark Wilson, Arthur Beresford, Christine Miller, Clifford Lott and Cecil Fansing.

Mrs. Smith had an intimate knowledge of the musical situation here for years before we saw the light of day. In 1879 she brought

several members of her amateur opera troupe over here to see the performance of "Pinafore" by the old Amphion Club, that they might gain some ideas for their own production of the same opera. She knew many Columbus people; and when her husband assumed his duties here with the Pennsylvania Railroad Company, she simply transferred her activities with her home. Her energy did not abate. Trips to Chicago, Cincinnati and Cleveland were organized to hear oratorios, festivals and operas. Gray Chapel at Delaware always drew a large Columbus delegation organized by Mrs. Smith whenever Giuliano or other famous players appeared. Any musical event that was meritorious and uplifting received Mrs. Smith's active cooperation and assistance. Before long Mrs. Smith's advice, then her active support was sought in all matters of musical importance.



ELLA MAY SMITH.

She assisted in the arrangement of programs for The Twilight concerts for many years; also in organizing the Girls' Music Club. She arranged many programs of special music of Wagner, Grieg and the other great masters. She planned programs for charity concerts. She made herself so useful to the public as to elicit from our most prominent men the encomium "our first citizen."

Thirteen years ago the Women's Music Club called Mrs. Smith to the presidency.

Another great work of the club, the installation of the great organ in Memorial Hall, was accomplished very largely through Mrs. Smith. . . . She is an honored citizen and an honored president.

According to this same paper, the above mentioned club claims to be the largest women's music club in the world.

Its prospectus for 1916-17 announces "one of the most attractive lists of concerts which it has ever arranged for the active and associate members."

Alma Gluck, soprano, and Efrem Zimbalist, violinist, are announced for the first of next season's concerts, Tuesday evening, October 3.

Second in the series will be the concert of the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, Tuesday evening, November 14. Marie Hertenstein, pianist, will be the assisting soloist at that time.

Louis Gravure, baritone, is announced for January 2.

May Peterson, soprano, and Percy Grainger, composer-pianist, are to provide the program for the fourth in the series, February 13.

The Philharmonic Society of New York, Josef Stransky, conductor, will be the attraction, Tuesday evening, March 21, and Margarete Ober, Metropolitan Opera contralto, will bring the season to a close, Tuesday evening, April 10.

Providence Chopin Club

With its April 27 program the Chopin Club of Providence, R. I., Eben A. Kelley, founder, closed its thirty-seventh season.

Officers of the Chopin Club are: President, Mrs. C. L. Harris; vice-president, Mrs. George C. Arnold; secretary, Mrs. Jacob Kelley; assistant secretary, Marion Taft Hall; treasurer, Mrs. William M. Muncy; librarian, Susie Brown Kochhan; executive committee, officers of the club and Lilian Louise Simester, Virginia Boyd Anderson, Mrs. Frederick S. Sibley; Bertha Manning Woodward, Ethel Lindsay Thornton; director to State Federation, Mrs. George C. Arnold.

The calendar for 1915-1916 was as follows: October 20, Chopin program; guests, Ora S. Larhard, of Boston, cellist, and E. Stuart Ross, pianist (State winner of Rhode Island musical contest).

November 11, MacDowell morning; guest, Avis Bliven Charbonnel, pianist.

December 6, Federation Day, luncheon and musical.

December 22, Yuletide program; guest, Berrick Schloss, tenor.

January 6, guests' night, Alexander P. Gray, of Chicago, baritone (winner in Illinois and middle district musical contest), and Samuel Gardner, violin (winner of Rhode Island contest).

February 3, American Day; guest, Helen Doyle, violinist (winner of New York State and eastern district musical contest).

March 2, morning with French composers; clavichord introduced by a member of the Chopin Club; Charles Bennett, of Boston, baritone, guest.

March 30, miscellaneous program; guest, Olive Russell, soprano.

April 27, miscellaneous program.

The object of the Chopin Club is to encourage and develop a deeper interest in and a more profound appreciation of music and musical literature.

Applicants for active membership are required to perform as follows: Piano sonata by Beethoven; composition by Bach; composition by Chopin; selection chosen by the applicant. Strings—Two short movements from Bach or Grieg, or one from each; one concert number chosen by the applicant; an ensemble number at sight. Voice—An aria from an opera; selection from an oratorio; two of the Lieder of Schubert and Schumann; a selection chosen by the applicant. One of the selections must be sung in another language than English.

Enrolled in its active membership are twelve pianists, five organists, seven violinists, four cellists, one viola, one harpist, fourteen sopranos and three contraltos. There is a very long list of associate members and fifteen honorary members.

The Chopin Club was organized in 1879 and since that time its presidents have been: 1879-1880, Miss A. F. Andrews-Mrs. E. H. Calloway; 1880-1884,

Felicia Humphreys-Mrs. Edwin F. Bart; 1884-1886, Mary Barnard-Mrs. Edward S. Allen; 1886-1887, Mary J. Haselwood; 1887-1893, Ella R. Matteson-Mrs. Gilbert A. Phillips; 1893-1901, Grace R. Lawton; 1901-1903, Mary J. Haselwood-Mary J. H. Wilson; 1903-1904, Katherine Walsham; 1904-1905, Mabel E. W. Hinckley; 1905-1906, Emma Winslow Childs; 1906-1907, Grace R. Lawton; 1907-1908, Grace R. Bernis; 1908, Mrs. C. L. Harris.

In 1904 the club was federated with the State Federation of Musical Clubs, and in 1914 with the National Federation of Musical Clubs.

Concerts given under the direction of the philanthropic section of the Chopin Club during the season of 1914-1915 were for the State Hospital for the Insane, Rhode Island Hospital, Branch Avenue School, Home for Aged Women, Doyle Avenue School, Bethany Home, Providence Rescue Home and Mission, Point Street School, Tuberculosis Hospital.

Here! Here!

My idea of an optimist is the press agent who sends in a blurred piece of carbon copy to a city editor and expects to get action.—New York Morning Telegraph.

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THE EVOLUTION OF A BAND AT ARKANSAS CITY, KAN.

Progressive City's Municipal Band Was Organized in 1871 as
"Buckskin Border Brass Band"—Now Is Standard
Organization Playing Best Works

Arkansas City, Kan., April 15, 1916.
Sunday, March 26, marked another date in the progress of music in Arkansas City, Kan. The city's municipal band gave its sixth annual concert to a large and appreciative audience.

It is interesting to know that in May, 1871, a brass band of twelve members was organized by a pioneer musician by the name of E. Joe Hoyt, better known as "Buckskin Joe." Mr. Hoyt was an old soldier, having served in the Civil War. He was a violinist and a cornetist, and together with eleven other recruits they composed the noisy aggregation that caused the Indians to say, "Joe Buck, makum heap big noise, heap scarum buffalo." The band was named the "Buckskin Border Brass Band" and had uniforms of buckskin and raccoon skin caps.

From 1871 until the present day, this organization has had many changes and revelations until now it stands as a body of forty-three players under municipal support, giving to the community some of the works of the best masters. The annual concert last year contained no less a number than Puccini's aria for soprano, "Quando me'n vo soletta" and Mozart's piano concerto in E flat major, both with band accompaniment. Other programs have contained numbers by Tchaikovsky, Debussy, Verdi, Fauré, Sibelius, Litolf, Grieg, Offenbach, Gounod, Waldteufel, Vieuxtemps, Kreisler, Moszkowski, and others. The band is said to be one of the best in the Middle West and adheres strictly to high ideals.

A recent editorial by a local paper had the following to say in part: ". . . The municipal band, while only a part of the municipal interests of our city, is the leading light in the affair and the stem to the entire procession. It is a better class of music which is emanating within the city and it is a great thing for the city. Arkansas City never before was started in such a great way for a musical career as it is at this time, and to us it is only the beginning. . . ."

The instrumentation includes the harp and string basses and as solos and special numbers nearly all other forms of high class music is introduced.

The soloists for the last concert this season were Mildred Nelson, soprano; Lyle Bellamy, baritone; Edward Curtis, trombone; Ray Egan and Arno Johnson, horns, and Frank Lewis and Forrest Livingston, trumpets. The program was as follows with band accompaniments for solos: March, "On the Western Ocean" (Strock), Selection, "Aida" (Verdi), "Pavane" (Fauré), "E lucevan le stelle" (Tosca) (Puccini), "La donna e mobile" ("Rigoletto") (Verdi), Mr. Bellamy; "Valse Trieste" (Sibelius), overture, "Maximilian Robespierre" (Litolf), intermezzo, "Loin du Bal" (Gillet), "Vissi d'Arte" ("Tosca") (Puccini), Miss Nelson; Sextet from "Lucia" (Donizetti), Messrs. Bellamy, Curtis, Egan, Johnson, Lewis and Livingston.

Ward School Children in Interesting Programs

April 4 and 5, grade pupils of the first and fourth wards of the Arkansas City schools gave a recital at the Fifth Avenue Theatre under the direction of Adelaide McQuire. There were 360 of the little tots on the stage at the first concert; the High School orchestra, under the direction of E. M. Druley, assisted, and solos were given by Ina Mastin (piano), May Hogge (piano), William Kroenert (violin) and Eunice Moncravie (piano)—all children of definite talent.

On the second evening the grade pupils of the second and third wards were heard at the same place, when the chorus singing of the children as on the previous evening was the feature work. Those assisting at this time as soloists were Gerald Spohn (piano), Virginia Chevenger (piano), Raymond Ford and Harry Roche (piano duet), Norma Day (vocal). In the two programs 765 children participated.

Hope Hardie Heard in Violin Numbers

Hope Hardie gave a violin recital on Friday evening, April 7, at the First M. E. Church, which again gave evidence of the reliable technic and good interpretation of this young artist. Her unaffected and attractive personality always succeed in winning her audiences from the first of her numbers. She was assisted on this occasion by Mrs. McDowell, reader, and Lena Pittenger, vocalist.

Extension of the Progressive Series

Frequent mention has been made in these columns of the rapidity with which large schools are adopting the "Progressive Series of Piano Lessons" issued by the Art Publication Society of St. Louis.

This enterprising society has been arranging lectures in various parts of the country at which teachers and musi-

cians are made practically acquainted with the advantage of the system advocated. Recently G. Mark Wilson, J. A. Dwyer and D. Hendrick Ezerman, of the Philadelphia Conservatory, appeared in lecture recitals at Atlantic City.

Under the head of "Musicians Enjoy Lecture Recital," the Atlantic City Gazette said:

The subjects were under three divisions: Standardization, School Credits for Music and Progressive Series of Piano Lessons; the latter a thorough course of study combining the essential elements necessary for a broad musical education with a firm, common sense foundation. The idea that this necessitates laborious, tedious, uninteresting work is as obsolete as the idea of crossing the Atlantic Ocean in a sailboat. The distance covered by a modern steamboat is just the same; but the enjoyment, the time saved and the greater amount of ease with which that distance is covered may be used as an illustration of the gain to both the pupil and teacher who may be wise enough to adopt this system of work.

It is so arranged as to make it possible to meet the requirements of pupils of any degree of advancement, from the beginner upward, in any branch. The lessons cover fourteen subjects, all absolutely necessary for a thorough musical education. These were illustrated by pictures.

The musicians of Atlantic City were well represented and showed their keen appreciation of Mr. Ezerman's playing, whose work is that of a sincere artist.

COLUMBUS MUSICIANS PLAY AND SING FOR JEWISH BENEFIT

Local Talent Does Good Work for Worthy Cause and Large Audience Shows Appreciation—Musical Art Society Assists Children's Hospital

Columbus, Ohio, April 15, 1916.

A notable concert for a worthy cause was the one given in Memorial Hall, on Tuesday evening, March 28, by a group of local musicians. The program was arranged for the Jewish benefit, and a large audience showed appreciation of the efforts of the performers, who deserve commendation for their excellent work. Maximilian Mitnitzky, pianist; David Sherry, violinist; Carrie Porter, soprano, and a trio, composed of Hazel Swann, pianist; Vera Watson Downing, violinist, and Mabel Ackland Stephanian, cellist, were the artists.

Musical Art Concert for Charity

The annual concert of the Musical Art Society, given in the Hartman Theatre on Thursday evening, March 30, was also a charity affair, the proceeds being turned over to the Columbus Children's Hospital. This chorus, composed of the city's best soloists, under the leadership of Samuel Richard Gaines, always has an interesting program to offer, and is the best singing organization in the city. On this occasion, Mr. Argiewicz, cellist with the Cincinnati Orchestra, was well received as the soloist of the evening. Marion Wilson proved to be an excellent accompanist.

Minnie Tracey Talks on Opera

Minnie Tracey, soprano and teacher in the Cincinnati Conservatory of Music, gave the last extension lecture of the season, at the Public Library, on Monday evening, April 10, her subject being "Opera and Its National Manifestations." Miss Tracey is a convincing as well as an interesting speaker, and seems exceedingly well informed. Jeanette Assur and Florence Barbour, of Cincinnati, furnished the illustrations.

Final Event of Women's Music Club

At the home of Mrs. Cassius Clay Cower, the last meeting of the Study Section of the Women's Music Club for this season, was held on Saturday afternoon, April 8. Mrs. William C. Graham was the leader and illustrations were furnished on two pianos by Jessie Peters and Marion Wilson.

The last concert of the season in the Women's Music Club Course was given last Tuesday evening, April 11, in Memorial Hall, by Fritz Kreisler. His program was rather light.

EMILY CHURCH BENHAM.

Julia Hostater in Paris

Julia Hostater, mezzo-soprano, who has been better known abroad than in her native country on account of the favor with which her work has been received there, especially in Germany, sailed for her Paris home on April 8 via Bordeaux on the steamer Chicago. She will spend the summer with her husband and son in Paris and will devote much of her time to the final preparation of the repertoire which she is to present in America next winter in recitals.

Mme. Hostater is bound rapidly to become known here as a singer of songs, an art in which she is an adept. Combined with a voice of charming quality, perfectly controlled, she possesses ability to interpret in a way second to none. Mrs. Hostater is not only a singer, but emphatically a musician of broad general culture, having first been educated as a pianist. She will be under the management of the Wolfsohn Musical Bureau.

WASHINGTON APPROVES OF MAUDE FAY'S VOCALISM

It is evident from the unanimous voice of the Washington, D. C., press that Maude Fay, the soprano, was received with great favor in her first appearance in recital in the capital city. Here is what some of the papers said:

MAUDE FAY PRESENTS DIFFICULT PROGRAM.

AMERICAN PRIMA DONNA ENTERTAINS AUDIENCE WITH SONG RECITAL OF EXACTING NATURE.

Miss Fay's voice is a pure soprano, capable of remarkable gradations of power, from the richest volume to the most exquisite pianissimo, and all her tones are of richness and beauty and of absolutely pure intonation.

French, Italian, English and German songs were included in the program, and Miss Fay's versatility enabled her to meet the demands of each with excellence, but it was with the persuasive eloquence of her interpretation of the group of German songs by Cornelius, Brahms and Strauss that she captivated her audience. The intricate blending of thought and musical expression was perfect.

The last group of songs was the superbly interpreted German songs, the last one, "Cäcilie," by Richard Strauss, delightfully sung, the listeners receiving the mood of the composer by the charming rendition. An encore was enthusiastically demanded and graciously responded to by the recitalist.—The Washington Herald, April 7, 1916.

DRAMATIC SOPRANO GIVES SONG RECITAL.

MAUDE FAY HAS PLEASING PERSONALITY AND VOICE OF POWER AND RANGE.

Miss Fay gave a program that ranged from old Italian music to that of Richard Strauss, with several opera arias interspersed. A pleasing personality and voice of power and range are assets of Miss Fay in her operatic work. She gave as perhaps her most effective aria, the "Tosca" "Vissi d'Arte" of Puccini, which she added as encore. The dramatic aria suits her best.—Washington (D. C.) Times, April 7, 1916.

Maude Fay gave a recital yesterday afternoon at the National Theatre before an audience composed largely of music lovers and students from various conservatories and schools. A program of fourteen numbers was opened with an aria from "Don Juan," a selection which testified alike to the singer's appreciation of Mozart and to the capability of her accompanist, Mrs. George P. Eustis.

The closing numbers from Cornelius, Brahms and Richard Strauss were the most popular of the entire program, measured by applause. In recognition of her appreciation Miss Fay graciously gave for a final encore Puccini's "Vissi d'Arte," from "La Tosca."—Evening Star, Washington, D. C., April 7, 1916.

Mischa Gluschnik and the War

At the outbreak of the present European war Mischa Gluschnik, the Russian violinist, was filling the post of concertmaster with the Cologne Symphony Orchestra. (Conductor, Professor Piennung.)

Gluschnik did not anticipate war between Russia and Germany, and was wholly unprepared for such an outbreak. On the evening of July 31, 1914, at the close of the symphony concert where Mr. Gluschnik had just won big success with his solo appearance, he carelessly wandered home, little believing that at midnight the friendly relations existing between Russia and Germany would be broken. This climax reached, his schedule of concert appearances was immediately cut off and he found himself surrounded on all sides by so-called "enemies."

He left next morning for Berlin hoping to get a train for Sweden, but the border lines were closed and railroad traffic at a standstill. He then was seized as a civilian war prisoner and interned for eight weeks. At the close of that time he was allowed audience with the Kommandant and succeeded after great effort in gaining a passport for Sweden. During his confinement he was not even allowed the use of his violin.

The following five months were spent giving concerts in Norway and Sweden, but Gluschnik soon decided that America was the best place in war time.

He has spent several months here in traveling and recital work, but recently has settled in a smaller city to gain rest from his unpleasant and strenuous experiences and to give the people of the smaller city the benefit of his art as a teacher and soloist.

His time already is very well occupied at his studio in the Queen Theatre Building, of Houston, Texas, and he has found much talent among his pupils.

Gluschnik believes that Houston will some day rank with the most musical cities of America, "though considerable stimulus and work are necessary to bring out the fullest measure of the culture which is latent there."

The musical circles of Houston are supporting the Russian violinist enthusiastically.

Foster Songs Popular with Prominent Singers

Fay Foster, composer, should feel gratified at the attitude of prominent singers toward her songs.

From Paul Dufault, tenor, Miss Foster received the following recently: "I am taking three of your songs, 'Winter,' 'Sing a Song of Roses' and 'One Golden Day,' to Australia with me, and expect to make a great hit with them."

Harriet Bawden wrote: "I want to tell you how very

successful 'One Golden Day' proved. It was the most encoresong of the program."

A letter from George Dostal contained: "The song 'One Golden Day,' although dedicated to Anna Case, was written expressly for me. . . . and I was so enthusiastic over it, that once I sat down at the piano, I never left until I had memorized it thoroughly—then I telephoned Mr. Pollak and took it into the city and sang it with him from memory. He joins me in saying it is going to be a wonderful song for my repertoire."

"I love 'If I Were King of Ireland,' too, and sing it on nearly every program. It seems to fill in everywhere."

A quotation from a letter from Percy Hems reads: "I thought you might like to know that when I sang the 'Painter' at Buffalo it won an ovation, and had to be repeated; in fact, I could have sung it the third time."

Cherniavsky, "Finest Trio in the World"

The three Cherniavsky brothers who have just been scoring such phenomenal successes in Canada, are tremendous favorites also in England, Australia, New Zealand, and India. It was in the last named country that the Madras Times (February 16, 1913) called the Cherniavskys "the finest trio in the world." The notice in which this superlative praise appeared is as follows:

It is very difficult to discriminate between the relative merits of the three brothers, each on his own instrument being a marvel, and considering the age, or rather the youth—for Mischel, the cellist, is only nineteen years old—of the three the marvel is the greater. We incline, however, to place Leo, the violinist, as princeps—and we do not say facile princeps. Perhaps we ought to say primus inter pares, for the actual performance at present of all three brothers shows that they will be, if they are not now, the finest trio in the world. Each has a mastery over his instrument which is extraordinary. Since we heard Sarasate, we have heard no one

who can make his violin speak as Leo does. As a lady—at one time no mean performer on the violin—said last night in our hearing: "This is not playing, it is conjuring with the violin." It was the same with Jan on the piano and Mischel on the cello. It is not merely that each can, from his chosen instrument, extract tones of the most dulcet softness and sweetness, but he can also make it speak in tones of thunderous force—create a storm on the strings. The listener feels that behind the faintest harmonic he hears Leo play on the violin. There is an immense reserve force, he ready to be used when and if necessary. It is the same with Jan on the piano and Mischel on the cello. The combination must be acclaimed unique, and in a very few years, if not at the present moment, no possible combination of other players will be able to stand comparison with the Cherniavsky brothers.

To offset the idea that the Cherniavsky combination is anything but a playing body of absolutely high artistic and musical rank it is necessary only to read the attached, from the Toronto World of November 15, 1915:

Many concert lovers in Toronto had a notion that the Cherniavsky Trio was a fraternal society of drawing room musicians—competent perhaps, but not extraordinary. Saturday night in Massey Hall revised that notion. These three Russians proved themselves artists of the foremost rank; brilliant soloists and superb ensemble players. The first number on the program compelled attention and stirred enthusiasm. It was the famous old Mendelssohn Trio No. 1, intricate enough to demand competent players and filled with a Chesterfieldian smoothness, these young men leaped into the first movement as if they were playing Tchaikowsky. Definite marking of the rhythm; dramatic pauses; languishing cadences, turning gentlemanly sentiment into passion; a freedom of tempo, for expressional purposes; all these were found. At first one was inclined to be distressed at the misrepresentation of the composer. As the movement wore on, the novelty and innate artistic beauty of the interpreter became apparent. The Cherniavskys were compelling the audience to think. When they played the romantic andante the conquest was complete. Hardened musicians were wildly enthusiastic. The non-musical were also moved by the rare beauty of the performance.

At the present time the Cherniavskys are en route for California, where they soon will make their American debut and indubitably score the same triumphs they have been achieving everywhere else.

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GODOWSKY REVEALS MAGIC ART AT NEW ORLEANS

Pianist Arouses Enthusiasm of Large and Discriminating Audience—Leon Ryder Maxwell to Conduct "Elijah"—New York Philharmonic Orchestra to Be Heard

New Orleans, La., April 14, 1916.

Leopold Godowsky won the enthusiastic approval of a large and discriminative audience at the Grunewald Convention Hall on April 10. In a program of gigantic proportions, the virtuoso displayed the remarkable range of his unique pianistic and artistic equipment. The "symphonic studies" of Schumann attained an almost orchestral utterance and the Paganini-Liszt "Campanella" fairly tinkled under his magical fingers. The Strauss-Godowsky "Künstlerleben" waltz seemed as if it were the concerted playing of several performers, so perfectly was the tremendously difficult polyphony brought out. Godowsky's greatness lies in the breadth of his conceptions and his more than adequate powers to execute them. In all that he does there are evident the intuition of the inspired artist, the mentality of the keen analyst, and the technic of the complete virtuoso.

Leon Ryder Maxwell to Conduct "Elijah"

Saturday evening, April 29, "Elijah" will be sung at the Tulane Theatre, under the direction of Leon Ryder Maxwell, the capable head of the Newcomb School of Music. The chorus will number 150, the orchestra twenty-five. The soloists will be Elizabeth Wood, contralto; Temple Black, tenor, both of whom were formerly of this city and have lately been doing professional work in New York; Margaret Leeds, soprano, and Vivian Gosnell, baritone. Mr. Maxwell's distinct ability as a conductor has been tested in such works as Schumann's "Paradise and the Peri," Ferrata's "Messe Solennelle," Haydn's "Creation" and Handel's "Messiah," so there is good reason to expect a fine presentation of the beautiful Mendelssohn score.

Talented Student in Recital

A recital of uncommon interest was that of Mary Martin, a young pianist of about seventeen. Miss Martin is a pupil of Corinne Mayer, the president of the Philharmonic Society and one of the best of local piano teachers, and also studied under Ernest Hutchison, to whom she has recently returned. She played a splendid program, consisting of selections by Bach, Beethoven, Scarlatti, Paderewski, Schumann, Rubinstein, Liszt, Chopin, Strauss, Glinka-Balakirew, Chopin and Mendelssohn, and emerged from the test so exceedingly well as to warrant the prediction that she will make a name for herself in the pianistic world.

Benefit for Hope Haven

For the benefit of Hope Haven, a very worthy institution, an artistic concert was given at the Atheneum, under the direction of Mrs. H. O. Bissett, president of Le Cercle Lyrique. The program was a carefully planned and well executed one, the participants being among this city's most talented musicians. Mrs. Bisset, herself the possessor of a rich, well trained, soprano voice, sang with great success "Charme de jours passés," from Massenet's "Herodiade." Her perfect diction and refined art are always a delight. Lucille Lafaye Taylor, mezzo, and Paul Jacobs, tenor, were much applauded for their duo from "Madame Butterfly." Others who contributed to the success of the evening were: Emmet Kennedy, Paul Bergé, Jules Fontana, Hy. Wehrmann, Alfred Kernion, Enrique Tuit, William Arny, Rene Salomon, Adrien Freiche, Otto Finck, A. Maggio, Alfred Meister, George O'Connel, Joseph Delery, Jessie Tharp, Selika Daboval, Stephanie Levert, and Mmes. T. C. Buckley, Alfred Meister, Paul Villere, Jacques de Tarnowsky, Joseph Gehl, and Eugenie Wehrmann-Schaffner.

Notes

Eugenie Wehrmann-Schaffner, pupil of Marguerite Samuel, the late distinguished local teacher, and also of Pugno and Moszkowski, will give a recital on May 5.

The New York Philharmonic Orchestra is booked for a concert here on May 8. HARRY BRUNSWICK LOÈRE

Success of a Russian Artist in Italy

"Milan is not in such terror of a Teutonic invasion whether by land or by air that it has forgotten to fulfill its best traditions in rising to acclaim the sterling merits of a great artist," reports a correspondent from the Italian city. "Mme. Luba D'Alexandrowsky-Harnisch, pianist, who made an American tour four years ago, gave in the Lombardian capital a recital last month, which was attended with brilliant success. The double attraction of having so distinguished an artist already known to the Milanese through the enthusiasm of Maestro Arrigo Boito, and of contributing to the worthy cause of aiding the wounded soldiers, drew a capacity audience to the Conservatory Hall. Mme. D'Alexandrowsky played a program which made full exposition of her valued gifts."

The Milan papers united in praising the pianist's "rare interpretations of the masters," and found significance in the fact that "in her playing technical skill never ob-

trudes itself, which is a refreshing trait in these days of acrobatism." The Perseveranza, after enumerating the excellence and graces of her mechanical art, devotes nearly half a column to "those qualities of insight which Mme. D'Alexandrowsky possesses to so marked a degree, and which permit her to bring to the music of Chopin so complete an understanding of all its patriotic grandeur." L'Italia admires "her richly poetic rendering of the tender emotions of a page of Schumann," and exclaims at the "utmost unbelievable power to color her phrasing passing with potent mastery from a whispered pianissimo to the titanic fury of a fortissimo."

NEW GRAINGER WORKS FOR FESTIVALS

Distinguished Australian Pianist Between Concerts Devotes Much Time to Composing

In between his remaining concert engagements in New York, St. Louis, Farmington, Conn., and elsewhere Percy Grainger is very busy preparing two large works for pending festivals. Carl Stoeckel of Norfolk, Conn., has commissioned Mr. Grainger to produce his suite for orchestra, piano and Deagon percussion instruments entitled "In a Nutshell" at the Norfolk Festival of June, 1916, at which the young Australian pianist-composer will appear in the Tchaikovsky B flat minor concerto as well as in the piano part of "In a Nutshell." The suite is in four movements, "Arrival Platform Humlet" (Awaiting arrival of belated train bringing one's sweetheart from foreign parts; the sort of thing one hums to oneself as an accompaniment to one's tramping feet as one happily, excitedly paces up and down the arrival platform); "Gay but Wistful," (tune in a popular London style); "Pastoral"; "Cornstalks March" (Cornstalks is a nickname for Australians hailing from the state of Victoria, the home state of the composer).

No folksongs or any other popular tunes are used in any of the numbers of this suite, in which a prominent part is allotted to various wonderful Deagon percussion instruments made in Chicago, which Mr. Grainger considers offer marvelous possibilities to a modern composer, and are bound to take a permanent place in symphony orchestras before long.

The second long work which is occupying Percy Grainger's pen is his "Marching Song of Democracy" for chorus, orchestra and organ, which he is preparing for the Worcester (Mass.) Festival next fall. This is a work on very broad lines, abounding in massed effects, and of a totally different nature from any of Mr. Grainger's hitherto published compositions.

It is dedicated "in loving adoration" to Walt Whitman, whose "Leaves of Grass" inspired the original conception of the "Marching Song of Democracy" as long ago as 1901, whence dates a large portion of the musical material.

At the Worcester Festival the popular virtuoso will be heard in the piano part of the Grieg concerto, and the performance of which he is so widely famous.

Mme. Melville-Liszniwska to Europe

Marguerite Melville-Liszniwska sailed Wednesday, April 19, on the steamer Frederick the Eighth for Copenhagen from where she expects to reach her home in Vienna through Germany. Before leaving New York she was the guest of honor at a round of social functions including a reception given at the Hotel Aphor by Mr. and Mrs. Harry Wheeler Powell and a tea by Mrs. Walter Scott Andrews. As is readily seen from Mme. Liszniwska's name her husband is of Polish family and it was her great pleasure to take back with her for Polish relief the sum of \$600 which she had raised by a concert at the home of Lela Swift at Wellsley Hills, Mass.

Mme. Melville-Liszniwska has just ended an exceedingly successful season, during which practically every moment of her time was taken up either by her pedagogical work or in playing, in both of which branches of the art she has created an enviable reputation for herself. She will return to this country by the first of October. Her long experience as associate instructor with the late Prof. Theodor Leschetizky has made her services as a teacher in great demand and her class for next season already is practically filled.

Her managers, the Wolfsohn Musical Bureau, already have booked numerous engagements also for next season.

The East and the West Meet

Los Angeles compositions are being heard frequently in Eastern cities. For instance, in reading a program given in Philadelphia two weeks ago, I notice it contained songs by Abbie Norton Jamison, Josephine H. Abramson, Ella W. Duffield, Frieda Peycke and Gertrude Ross, and the first movement of Mr. Cadman's sonata for piano. A Los Angeles musician would have felt considerably at home in listening to that program, which also included several other works.—Los Angeles Graphic, April 8, 1916.

MRS. MACDOWELL DISCUSSES AND PLAYS HUSBAND'S WORKS IN INSPIRING FASHION AT SAN ANTONIO

Leginska Arouses Texas Fervor—Falkes Renews Favor—Two Recitals by Talented Four—Local Composer's Works Presented—Musical Club Elects Officers

San Antonio, Tex., April 3, 1916.

Friday, April 7, Mrs. Edward MacDowell appeared under the auspices of the various musical clubs of the city. She was greeted by a large audience of music lovers and musicians. Mrs. MacDowell opened the program by giving a most interesting lecture on the "Edward MacDowell Memorial Association," also its origin, present conditions and the possible future of the work. After the lecture she played the following compositions of her gifted and well loved husband: Prelude to first suite, op. 10; "To the Sea," "A. D. 1620," "In a German Forest," "Bre'r Rabbit," "Indian Lodge," "Uncle Remus," "To a Wild Rose," "In Autumn," the Largo from "Tragica Sonata," op. 45, by request "Scotch Poem," op. 31, "Winter" from op. 32, "The Eagle," op. 23; "To a Water Lily," "Will o' the Wisp," "Improvisation," "March Wind," also by request, "Witches' Dance." Before each she gave a short description of the thought that had been in MacDowell's mind when writing the composition. It was a rare pleasure to have the privilege of hearing the composer's works played as he intended, and by as gifted and charming a person as his wife.

Mozart Society Presents Leginska

Wednesday, April 5, the San Antonio Mozart Society presented Ethel Leginska, the pianist, in recital. This was the Society's third attraction this season. When Mme. Leginska stepped from the wings, one felt immediately her unusual personality. At the close of each number there was a breathless pause, before the thunderous applause came. After each group she was compelled to respond, not once, but several times. It was truly one of the best concerts of the season here and it is to be hoped that some club will again secure her for next season. She gave numbers by Beethoven, Chopin, Liszt, Leschetizky, and Schulz-Evler. The Mozart Society also contributed to the program, giving choruses by Shelley, Fanning-Spicker, Hastings-Harris, the Strauss Waltz, arranged by Victor Harris, and "Inflammatus," from "Stabat Mater," Rossini with Mrs. J. G. Hornberger as soloist. Her voice is well suited to this solo, being a high lyric soprano, and she took the difficult high tones with absolute ease. Arthur Claassen is the able director and Mrs. Frederick Abbott, the accompanist. The Mozart Society is certainly to be congratulated on its season's work.

Falk Honored

Monday afternoon, March 27, Charles Cameron-Bell entertained in honor of Jules Falk, violinist. There was a large crowd of music lovers present. Mrs. Fred Jones, soprano, assisted by Mrs. Edward Sachs, pianist, and Marguerite Quinn, violinist, gave a very delightful program of numbers by Chadwick, Cadman, Tosti, Brahms, Sans Souci, Bach-Gounod, Massenet, and Puccini. Mrs. Jones was in excellent voice and her numbers were splendidly received. At the conclusion of her program, Jules Falk, accompanied by Ruth Bingaman, one of the city's most gifted pianists, gave a few numbers by Nardini, Boccherini, Schumann-Auer, and Popper-Halir. His playing aroused so much enthusiasm, that he was obliged to play four more numbers, giving "Indian Lament," Dvorák, "Chanson Louis XIII" and "Pavane," Louis Couperin-Kreisler, "Rondino," Beethoven-Kreisler, and Walther's "Prize Song" from the "Meistersinger," Wagner. Mr. Falk has been heard here in recital in the past and it was a pleasure to his many friends to have the opportunity of hearing him again. Miss Bingaman's accompaniments were highly creditable.

Two Recitals Enjoyed

Friday night, March 31, and Saturday afternoon, April 1, recitals were given by four very gifted persons. They were Rodolfo Fornari, baritone; Karel Havlicek, violinist, Carmelita Wilkes, soprano, and Malvina Ehrlich, pianist. Havlicek played the first movement to "Symphonic Espagnole," by Lalo, which was splendidly received; other numbers were by Kreisler, Schubert, Elfenantz, Beethoven, Chaminade-Kreisler, and a sonata by H. Eccles. He was obliged to respond to encores.

Carmelita Wilkes is the possessor of a voice of beautiful quality. Her enunciation was good, also her interpretation. She sang songs by Zay, Mascagni, Beach, Friml, Lehmann, MacDowell and John Barnes Wells.

Malvina Ehrlich, pianist accompanist, gave splendid evidence of her talent in the playing of the Chopin scherzo in C sharp minor and a Dohnanyi rhapsodie. Her accompanying was also reliable.

Rodolfo Fornari possesses a decidedly good baritone, the upper register and high tones being especially pleasing.

He sang numbers by Costa and Sibella, also the "Largo al Factotum," from the "Barber of Seville." This number was applauded most heartily.

The Saturday afternoon program was of equal interest, and was received with great applause by the large audience. The San Antonio Playground Association, under whose auspices the concerts were given, should be congratulated on the choice. It is hoped the artists will visit this city again.

Mrs. Hertzberg Presents Kathleen Blair Clarke

Saturday afternoon, in the St. Anthony Hotel ballroom, Mrs. Eli Hertzberg presented Kathleen Blair Clarke in a recital of Mrs. Clarke's compositions. Mrs. Fred Jones, soprano, and Emmett Rountree, baritone, both of San Antonio, were chosen to interpret the songs of this talented young composer. The singers seemed at their best and rendered the songs with the true interpretation of the composer who accompanied them. The songs are all of a serious nature and worthy of wide recognition. The program was as follows, "Warum sind denn die Rosen so bläss?" "Du liebst mich nicht," "Mother," "Mated," Emmett Rountree; "Hush-a-Bye, Sweet, My Own," "Requiescat," "Two Little Rose Songs," "The Lover's Coming," Mrs. Fred Jones; "The Armenian Mother" (dedicated to Mrs. Edward Sachs), "Sweetheart," "Constancy," Emmett Rountree; "Serenade" (dedicated to Mrs. Eli Hertzberg), "Bonnie Peg," "Proposal."

Musical Club Elects Officers

The annual election of officers was held recently and resulted as follows: Mrs. Walter Romberg, president; Mrs. F. L. Carson, first vice-president; Mrs. Oscar Fox, second vice-president; Mrs. Frederick Abbott, recording secretary; Mrs. Hal Branham, corresponding secretary, and Mrs. Jack Trrolinger, treasurer.

King Advanced Pupils' Recital

Frederick King presented the following advanced pupils in a studio recital Monday, April 3: Gladys Jordan, Winifred Voight, Marie Myers, Pauline Stippich, and Lottie Kiddle.

MRS. STANLEY WINTERS

Jessie Fenner Hill's Student Recital

Jessie Fenner Hill's students' recital on Monday afternoon, April 17, at Chickering Hall, New York, attracted another large and interested audience. J. Adele Puster, Julia M. Silvers, Catherine F. Brown, Julia Hermann, Isobel G. Klemyer, Marie Zayonchowski and Michael Zazulak were the pupils of Mrs. Hill who participated.

It is a pleasure to notice the uniform excellence of work accomplished at the Hill studio. All the pupils, who had appeared previously, disclosed marked improvement. Julia M. Silvers, a mezzo-soprano of fine voice quality, who appeared for the first time, shows already Mrs. Hill's training.

J. Adele Puster, soprano, opened the program with "Storielle del Bosco Viennese," Strauss-La Forge, and "True Love Faileth Never," by Elville. Julia M. Silvers was next to show her powers in "La Cieca," Ponchielli, and "Sleepy Lan," by Hammond. Catherine F. Brown followed with "Je dis que ne rien m'épouvente," Bizet, and "Fairy Pipers," by Brewer. Ruth A. Boyd gave two piano solos, impromptu, in A flat major, Schubert, and scherzo, in B flat minor, Chopin. Julia Hermann's improvement was strongly in evidence. She sang "Je suis encore étouffée," Massenet, and "Il bacio," by Ardit. She received much applause, and responded with an added number. Isobel G. Klemyer's beautiful voice, as always, charmed the audience. Her numbers were "Her Love Song," Salter, and "Life," by Ronald.

"L'Eté," Chaminade, and "Do Skowronka," by Zarycki, as sung by Mme. Zayonchowski, were well worthy of the applause bestowed upon her.

Michael Zazulak's sonorous voice in "It Is Enough," by Mendelssohn, and a group of Ukrainian folksongs closed a program, which for artistic rendition was particularly interesting.

Jean Verd Heard at Sherry's

On the evening of April 18, Jean Verd, the French pianist, gave a short recital at Sherry's, New York, for the Junior Relief Society. His program is printed in full as being a splendidly chosen and finely balanced grouping for a short recital.

Overture, 28th cantata, Bach-Saint-Saëns; "Claire de Lune," Debussy; French Folk Song, XVIII. Century; prelude D flat, Chopin; Etude, op. 25, No. 1, Chopin; "Isoldens Liebestod," Wagner-Liszt.

Mr. Verd, whose playing is always particularly distinguished by its poetic quality, was in his best form and his work was heartily appreciated by an audience which insisted upon encores.

Clara Butt gave recitals not long ago at Glasgow and Edinburgh.

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ECHOES OF THE SOUTHERN TOUR

[Nashville (Tenn.) *Tennessean*, March 23, 1916.]

TWO NOTED MUSICAL MEN VISIT CITY.

Two distinguished representatives of the MUSICAL COURIER, published in New York City, are in Nashville on a survey of the musical field in this vicinity. They are no less than Leonard Liebling, worthy representative of the family whose name he bears, himself editor-in-chief of the MUSICAL COURIER, and Rene Devries, general representative of that distinguished musical journal.

These gentlemen are making a comprehensive tour of the country, visiting the principal centers of art, and including Nashville in their itinerary, are spending two or three days here, meeting the musicians and visiting the various schools. Mr. Liebling will address the students at Ward-Belmont at their assembly hour today, and will also visit Fisk University during the day. From week to week Mr. Liebling reports his investigations in the columns of his international paper, and it is a matter of gratulation that Nashville will share this privilege and opportunities. A warm welcome from the newspaper fraternity is accorded these gentlemen.

[Atlanta Journal, March 26, 1916.]

TELL OF ATLANTA'S FAME AS A MUSICAL CENTER

FOLKS COMING FROM FARAWAY TEXAS TO HEAR GRAND OPERA, TRAVELERS SAY

"I'll meet you in Atlanta for grand opera."

That's what they are all saying throughout the South, according to Leonard Liebling and Rene Devries, two noted musical editors and writers who are here to find out just what kind of a musical town Atlanta is.

Messrs. Liebling and Devries will be at the Georgian Terrace until Tuesday, meeting local musicians and Atlanta people who are interested in things musical. The former is editor of the MUSICAL COURIER, a New York publication with a nation wide circulation, and the latter is the COURIER's general representative.

They are on a tour of the United States to get first hand information on musical matters, musical people and musical enterprises in all parts of the country. In the last ten weeks they have visited California, the Southwest and the Middle South.

As they swung east toward this part of the country, said Mr. Liebling yesterday, they kept hearing more and more about a town called Atlanta.

"When we asked people about music in the South," said Mr. Liebling, "they would all mention Atlanta and grand opera. As far west as Texas people were planning to come to your city for grand opera and further east we found that they were arranging trips and engagements with Atlanta's grand opera always in view. We met one man in Birmingham who was leaving the city. 'I'll see you in Atlanta grand opera week,' he told us. 'I've fixed my itinerary to land me there then.' And again in Chattanooga some girl was leaving her friends at the station. 'I'll see you again in Atlanta for grand opera,' she said. It was the same way in Memphis and Nashville and other Southern cities. They are all getting ready to come to Atlanta for grand opera."

Mr. Liebling and Mr. Devries say that their tour has shown them the tremendous growth of musical interest the country over, progress, they say, which has been particularly marked and rapid in the South of late years.

"Atlanta has been an inspiration to many other cities," asserted Mr. Liebling. "They are starting movements to build auditoriums such as yours and it may be that they will emulate Atlanta's example by procuring big musical events each year such as your opera."

Woman, Mr. Liebling emphatically declares, is responsible for this musical growth. Through clubs and organizations she has created a market for traveling artists and has really established and built up the concert field in America.

The two visitors are looking forward to their stay here with unusual interest. They expected to see Colonel William Lawson Peel and other members of the Music Festival

Association, and they requested that any one who is interested in music should come to the Terrace and talk to them.

[Atlanta American, March 26, 1916.]
ATLANTA OPERA TALK OF SOUTH, LIEBLING SAYS

EDITOR-IN-CHIEF OF MUSICAL COURIER DECLARES METROPOLITAN WEEK A GREAT EVENT

"Everywhere on our tour we have heard nothing but Atlanta and her opera," said Leonard Liebling at the Georgian Terrace Saturday. "In New Orleans, Memphis, Nashville—even far out in Texas—they were talking of your annual Metropolitan season, and many told me they were coming here. This must be a wonderful city."

Mr. Liebling is editor-in-chief of the MUSICAL COURIER, the standard musical journal of New York, which will celebrate its fortieth year next spring. With him is Rene Devries, general representative of the COURIER, and the two have been making a tour of Southern cities. Mr. Liebling is a famous musical critic and speaker upon musical topics. In New Orleans he lectured before the Press Club. He and Mr. Devries will be at the Terrace until Tuesday night, and it is possible that Mr. Liebling will appear before one of the Atlanta musical organizations. They were the guests Saturday of Colonel William Lawson Peel at a luncheon at the Capital City Club.

"It is wonderful that you Atlantans have been able to conduct six successful seasons of Metropolitan opera," said Mr. Liebling. "It has made me anxious to visit Atlanta and meet some of the people whose love for music has made such a record possible.

"It is gratifying to see the newspapers of a city so liberal in their support of a musical enterprise, but I believe they should not be contented with devoting space to the annual opera season. They would, I am sure, find it well worth while to pay more attention to other musical affairs, the concerts and recitals of your own musicians and visiting artists who appear in Atlanta. I have noted that the Georgian and American seems inclined to pay special attention to musical matters."

Mr. Liebling expects to write for an early issue of the MUSICAL COURIER a special article on Atlanta's music and musicians.

"We shall be in Atlanta several days and we hope to meet a number of your musicians and music lovers," he said, "Won't you invite them to drop in and see us?"

[Charleston (S. C.) News, March 26, 1916.]
MUSICAL COURIER MEN.

The city of Charleston is soon to receive a visit from two distinguished representatives of the MUSICAL COURIER, the leading musical publication one might almost say of the world, for the paper is read wherever the English language is known.

Several months ago Leonard Liebling, editor-in-chief of the paper, and Rene Devries, the general representative, started on a tour of the country, going as far as Los Angeles and stopping at the principal cities en route, and they are now on their way back to New York, coming by way of El Paso, Houston, New Orleans, etc. Their weekly letters to the New York MUSICAL COURIER, telling of their experiences and describing the trip in general, have been most readable, and wherever these gentlemen have been the musical fraternity has given them a royal welcome and aided them in every way possible to study musical conditions in the various localities.

Their advent in Charleston should interest all lovers of progressive musical art. The St. John Hotel has been designated as their stopping place. They are coming early in April, and will remain two days.

[The Atlanta Georgian, March 28, 1916.]
ATLANTA MUSIC LOVERS HEAR WARNING.
LEONARD LIEBLING, EDITOR OF MUSICAL COURIER, TELLS THEM NOT TO REST CONTENT

Leonard Liebling, lecturer, raconteur and editor of the MUSICAL COURIER, of New York, left Atlanta Tuesday after a stay of several days, to visit Augusta and Savannah be-

fore returning to New York. With Rene Devries, general representative of the COURIER, Mr. Liebling has been studying music conditions in cities all over the United States.

Some of the opinions gathered from his observations were expressed Monday evening in an informal talk at the home of Oscar Pappenheimer, in Ponce de Leon avenue, where a number of leading musicians and music worshippers had been invited to meet Mr. Liebling. Most interesting to Atlantans, perhaps, was the speaker's plea that the people of this city do not rest smugly content with a week of the world's best opera every spring, but cultivate other and even higher forms of music—symphony, oratorio, chamber music.

"There is no reason why you should not, in time, have your own symphony orchestra," said Mr. Liebling. "It would be a great thing for Atlanta. Minneapolis is no longer known to the home of flour and lumber, but as the home of the Minneapolis Symphony Orchestra, which attracted attention even in New York and Boston this year, and is booked to tour the whole country next season."

Mr. Liebling closed his talk with a piano exposition of his favorite fad, the collection of musical themes which closely resemble one another. He played a theme from Liszt, and showed how Wagner and others had borrowed it for their own use. Some of these themes he traced from centuries ago down to the popular songs of today. He described one popular composer, in particular, as the world's "most prolific borrower."

After the lecture Mr. Pappenheimer gave a cello number and Eda Bartholomew played the fine pipe organ built into the music room. Mr. Liebling played several of his own compositions for the piano.

[Atlanta Constitution, March 28, 1916.]
LEONARD LIEBLING ADDRESSES MUSIC LOVERS OF ATLANTA.

"Beethoven and 'Other Plagiarists'" was the theme of a discourse last night by Leonard Liebling, editor of the MUSICAL COURIER, at the home of Mr. and Mrs. Oscar Pappenheimer, the audience representative of musical and various progressive interests.

The theme, which it soon developed was a gentle satire of a piece with the speaker's criticism of insincerities in music and among so called musicians, proved to be a very comprehensive and interesting review of musical conditions and symptoms in every section of the United States, this review the result of personal observations and study by the speaker, a musician of scholarly depth and broad experience, both worldly and artistic.

The result of these observations, he declared, had put him in most cheerful frame of mind as to the country's musical possibilities and a future of splendid development.

During the several days he spent in Atlanta he visited musical schools, met many musicians and promoters of music as a civic enterprise, and he commented with enthusiasm on the musical personnel of the city and its two great musical institutions—its annual opera and its organ concerts.

With appreciation for this achievement he spoke hearty encouragement for a broader musical life, for the building up of an enterprise which would be Atlanta's own. A genuine symphony orchestra he cited as the leading factor in the cultural life of many American cities, the number growing every year, and the orchestra finally reaching out for more than local achievement, concertizing in other cities and so exploiting its home city by the highest class of advertising.

Himself the editor of a musical journal, he urged more adequate newspaper space for musical news and information.

Critical, but balancing criticism with constructive suggestion, his address was received with evident and cordial appreciation. It was closed with an exploitation of what Mr. Liebling calls one of his fads—a delightful showing of the plagiarisms, conscious or unconscious, of which the great masters of musical composition, as well as those of lesser standing, have been guilty, and he provided his own illustrations at the piano.

After refreshments a small company remained and Mr. Liebling was drawn into reminiscences of great personages in art he has known, and anecdotes; while an evening unique in charm was closed with a little group of his own compositions which Mr. Liebling consented to play.

A hearing of the beautiful pipe organ, Eda Bartholomew playing, and a cello solo by Mr. Pappenheimer completed a program indescribable in the nature of its pleasure giving and possible only in an atmosphere congenial to artistic mood.

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CLEVELAND SEASON CLOSED BY BAUER-GABRILOWITSCH RECITAL

Compositions for Two Pianos Brilliantly Set Forth—Philharmonic String Quartet Attracts Good Sized Audience—Fortnightly Club's Tenth Program

1012 Hampden Avenue,
Cleveland, Ohio, April 17, 1916.

Cleveland's concert season closed with one of the most interesting events of the year—that of the joint piano recital of Harold Bauer and Ossip Gabrilowitsch. Both artists have appeared here as soloists during the winter with great success, and it was an enthusiastic crowd that greeted them on Tuesday evening, April 11, at Gray's Armory. The program of original compositions for two pianos was as follows: Andante and variations, Schumann; impromptu on a theme from Schumann's "Manfred," Reinecke; sonata in D major, Mozart; variations on a theme by Beethoven, Saint-Saëns; "Romance" and "Valse," Arensky; "España," Chabrier.

The concert was a great success. Several numbers were repeated, and one encore, Schubert's "March Militaire," played on one piano, was added. Adella Prentiss Hughes was the local manager.

Local Quartet Heard

The last concert of the Philharmonic String Quartet, the personnel of which is Sol Marcossen, first violin; Charles Rychlik, second violin; James Johnston, viola, and Charles Heydler, cello, was given on Friday evening, April 7. Mrs. Sol Marcossen, pianist, was the assisting artist in the Brahms quartet in G minor for piano and strings. Other numbers were Mozart's quartet in G major, andantino from quartet by Debussy, and Mendelssohn's scherzo. The finely rendered program was enjoyed by a good sized audience.

Tenth Fortnightly Club Event

The tenth regular Fortnightly Club program was presented on Tuesday afternoon at the Knickerbocker Theatre by Frances J. Korthauer and Ilse Loecher Manchester, pianists; Camile Firestone, violinist, and Carlese Lewis Schulte, soprano.

Pupils Recitals

Lotta Brewbaker presented her talented pupil, Florence Adams, in a piano recital at the Woman's Club on Wednesday evening, April 5. The program included Rachmaninoff's prelude in G minor; scherzo in E minor, Mendelssohn; etude, op. 10, D flat and E minor waltzes, Chopin; "En Route," Godard; "Tendre Aveu," Schütt; "Bohemian Dance," Smetana; nocturne, Grieg; concert etude, MacDowell. The young lady disclosed a facile technic, which enabled her to easily overcome the difficulties of her program and a musicianly intuition. All of her numbers were played from memory and each one showed careful preparation on the part of both pupil and teacher. Miss Brewbaker, who has been Miss Adams' only teacher, certainly has reason to be proud of such work as was accomplished by her pupil on the evening in question.

Mogens Färch, baritone, with William B. Colson, accompanist, assisted in the program with a group of songs.

Another recital was that given by the piano pupils of Alice Crane Wrigley at her studio, on Saturday afternoon, April 8. Margaret Brown, Grace Williams, Iris Brown, Ruth Jenks, Margaret Henry, Arthur Wegat, Lawrence Jaffe and Hazel Beardsley were the pupils presented. All showed the splendid training of their teacher, but those deserving of special mention were two young men, Arthur Wegat and Lawrence Jaffe, both of whom displayed unusual talent. Mr. Wegat's numbers were Schubert's "Moment Musicales" and an impromptu by Josef Rheinberger, which he played with good tone and smooth technic. Mr. Jaffe was heard in Martucci's scherzo in E minor, in which he showed considerable pianistic ability. Beatrice Francis, violin pupil of William Wrigley, assisted, playing one number.

Mrs. Wrigley, besides teaching a large class of pupils, finds time to devote to public appearances in lecture-re-

citals. A recent recital was that given at Channing Hall on April 10, under the auspices of the Unity Club of this city. The subject, "Atmosphere in Music," treated of the evolution in modern lines of composition since the time of Wagner. The illustrated numbers were the "Magic Fire Scene" from "Walküre" and "Impressionistic Nature Sketches" of Danish, Russian and French composers.

DOLORES MAXWELL.

Mary Jordan's Novel Experience

Mary Jordan, whose splendid contralto voice and gracious personality have won the admiration of a host of music lovers and continue to add to this list wherever and whenever she appears, had an exciting experience recently in an adventure in realms other than that of music.

"I went to have my picture taken," said Miss Jordan in the course of a recent interview, after an inquiry had been made regarding the occurrence, "and at the conclusion of the sitting I stepped into the elevator. At the next floor



Photo by Mishkin, New York.
MARY JORDAN AS AMNERIS IN "AIDA."

the car stopped and took on another passenger. Then, without warning, it dropped. Such a sensation I hope never to experience again. Fortunately for all of us, the clutch caught before we reached the bottom, but when it finally stopped we were midway between two floors. The car would not move, and there we were imprisoned. It is one of those old New York buildings, you know, where there is only one elevator, and how to get out was a serious problem indeed. At length they got some one to chop a great hole in the roof of the car, and then by means of a ladder we climbed out. No one was hurt, but we were all bruised and considerably shaken up, and the nervous shock was very severe. That was all there was to it, and I don't want to discuss it further, for it makes me sick to think of it."

During the course of the conversation Miss Jordan casually mentioned that she is to be one of the soloists at the Syracuse festival on May 9, where she will sing the role of Delilah in a performance of Saint-Saëns' "Samson and Delilah." This is a role in which Miss Jordan scored tremendously in the production given a couple of seasons ago at the Century Opera House. Other festival engagements for this popular artist include an appearance as soloist in Verdi's "Requiem," which is to be given at Keene, N. H., on May 19, and also at Kingston, N. Y., where she sings

on May 23. On May 8 she appears as soloist with the Junger Männerchor of Scranton, Pa.

Miss Jordan has continually been in demand this past season. Some of her appearances have been at the Contemporary Club, of Newark, in joint recital with Paul Althouse (this being her third appearance in Newark); with the Brooklyn Apollo Club (another third appearance); at Utica, N. Y.; at Dayton, Ohio, with the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor; at Springfield, Mass. (this marked her third appearance and she has been re-engaged for next year); at Montclair, N. J.; as soloist with the Oratorio Society of Bridgeport, Conn., where she sang in "Samson and Delilah" under the direction of Dr. Arthur Mees; at one of the musicales given by the New York Rubinstein Club at the Waldorf-Astoria, New York; at a reception given in honor of Ambassador Morgenthau; a performance of "Elijah," given in Brooklyn. She also gave her own recital in Aeolian Hall, New York, which was conceded to be one of the most successful given this season in this temple of music.

Clubland Entertained by Women's Press Club

Clubland, remarkably represented by delegations, large and small, from various sections of the country, by their presence lent unusual distinction to "Music Day" of the Women's Press Club, observed at the Waldorf-Astoria Hotel, New York, Saturday afternoon, April 22. All the boxes of the grand ballroom and all the floor space was entirely occupied. There were a long list of distinguished guests of honor, a fine musical program and talks by well known authorities, i.e., Frederic Warder on "Shakespeare the Man," David Bispham on "Singing in English" (with illustrations), and "Visualized Music" by Baroness von Klenner, and "Community Music in University Extension Work" by Professor Martha van Rensselaer.

Musical numbers presented were "Greetings to Spring" (Johann Strauss), "Il Baccio" (Arditi), "Brindisi" from "Lucrezia Borgia" (Donizetti), Jeanette Berner, soloist; "Serena vaghi rai" from "Semiramide" (Rossini), Henrietta Arnold, soloist; "America," Easter carol, in which the children participated; "Hallelujah Chorus" from "The Messiah" (Handel), the "New York State Song for the Federation Biennial" (Mrs. George Beaumont Crawford), "The Battle Hymn of the Republic," contributed and led by the Community Singing Clubs (the Kent Choirs), Arthur Leonard, accompanist; "Minuet" (Boccherini), "Canzonetta" (Mendelssohn), "Valse Noble" (Oscar Nedbal), quartet in E flat, op. 125, No. 1 (Schubert), by the Elizabeth Russell Quartet, consisting of Elizabeth Russell, violin; Marjorie Love, violin; Helen Fuller, viola, and Alice Wells, cello.

Haryot Holt Dey is the president of the Women's Press Club and Sara Buchanan Huff the chairman for "Music Day."

Some New York Appearances for Mary Warfel

So distinctive was the success scored by Mary Warfel, the charming American harp virtuoso, at the March musicale of the Rubinstein Club (Mrs. William Rogers Chapman, president), which was held at the Waldorf-Astoria, New York, that she was immediately engaged to appear as soloist at the annual White Breakfast of this organization, which is to be given on May 6.

Other engagements announced for the immediate future include an appearance at the concert to be given at the Academy of Music, Brooklyn, N. Y., on Sunday evening, April 30, and a joint recital with Ruth Helen Davis, disease, on May 7, which will be given in the ballroom of the Ritz-Carlton, New York.

The Rev. J. Kentish Bache, aged seventy-five, an unusually skilled amateur musician, died recently in London. He was a brother of the late Walter Bache.

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ALMA GLUCK (MRS. EFREM ZIMBALIST) AND HER DAUGHTER.
This affords a charming insight into the domestic life of the distinguished soprano.**Mrs. Saenger Gives Final Musical Tea of Season**

Mrs. Oscar Saenger gave the last of her musical teas of this season on Tuesday, April 18, at which a large gathering was in attendance. The tea table, decorated with yellow roses and canary colored ribbon, was presided over by two charming young ladies, Melvina Passmore and Dorsey Carr.

John Hand, tenor, from Salt Lake City, who is staying in New York for the season, delighted the artistic guests with several numbers. In the aria from "Tosca," he showed good musical judgment and understanding of his work. His voice is one of excellent quality. He sang "Lift Thine Eyes" (Logan) and "A Dream" (Bartlett) equally well, the latter showing especially Mr. Hand's abundant temperament. The aria from "Bohème" and "Hymn to the Night" (Campbell-Tipton) were well received. LaVar Jensen accompanied sympathetically. Mr. Hand is conductor of an operatic chorus in Salt Lake City.

Ruth Livingston, a promising young artist, sang for the first time at this tea. She has studied only a year with Mr. Saenger and sings remarkably well for so short a period of instruction. Her voice is very high, is of sweet and powerful quality and she sings like an artist. "A Toi" (Bemberg) and "L'Oiseau Bleu" showed the young woman's voice off to advantage. "Una Voce Poco Fa" (Rossini) portrayed her dramatic ability.

Bernardo Olshanski, the Russian baritone, a member of the Boston and the Montreal Opera Companies, came from a Shakespearean festival rehearsal in time to sing "Brindisi" from ("Amleto") and the "Credo" from ("Othello"), much to the keen enjoyment of all there. Mr. Olshanski possesses a beautiful voice. He sings with a style all his own which is very attractive. Mr. Olshanski has been engaged to sing at the Wanamaker Shakespearean Festival during this week. Due credit must also be given to the accompanist, Ethel Wenck, who did praiseworthy work.

Among those in the audience were: Vernon Stiles, tenor; Sidonie Spero, Mrs. Olshanski, wife of the baritone, and Milton Bernard.

Cincinnati Orchestra Extolled

The Woman's City Club Bulletin of Cincinnati, an enterprising and up to date monthly publication which chronicles and comments upon worthy civic enterprises, in its recent issue refers to the Cincinnati Symphony Orchestra as follows:

"Probably no city in the country stands so emphatically for musical culture as Cincinnati. . . . it is without doubt the Cincinnati Symphony Orchestra which is the largest contributor to this widespread support of music."

"In its thirty-eight concerts, ten popular and twenty eight symphony concerts, which the orchestra gives during

the year, the greatest variety of taste is considered. Works ranging from the lightest kind, consistent with sound musical principles, to those of the most complex and abstruse nature are played.

"An encouraging fact noted in connection with the city's musical standards is that the popular demand is constantly becoming more refined and inclining steadily to the better and more solid type of composition. Dr. Kunwald, the conductor of the orchestra, has on a number of occasions incorporated in his popular programs works which have been particularly successful at the symphony concerts. The storms of applause which these more classic works have aroused on the part of the popular audiences have been a gratifying testimony to the certain development of public taste."

Claude Gotthelf's Planistic Triumphs

Claude Gotthelf, the pianist, who has been collaborating so successfully this season with Havrah Hubbard in his Operalogues, also is a solo pianist of rare ability and distinction, as is evidenced by the press notices which he has been receiving of late on the occasion of his appearances in recital. One of them comes from Lead, in South Dakota. He played there on March 23, and the Daily Call of that city wrote about him as follows:

The term artist, so often used and so cruelly abused, can certainly be written in connection with the unassuming young man who played at Assembly Hall on Wednesday afternoon. In my opinion, the adjective "great" can most appropriately be prefixed to the noun. Claude Gotthelf, while absolutely a master of the technic of piano playing, never obscures his own personality. You think of the beauty of the music and never suffer distraction from the main point by grotesque gymnastic feats. If higher praise can be given than that, I have yet to find word for it.

Among the compositions which Mr. Gotthelf played at Lead were Cadman's new piano sonata (which was alluded to by the local paper as "a remarkable composition"), the Brahms G minor rhapsody and E flat minor scherzo, and Liszt's sixth Hungarian rhapsody and "Waldesrauschen."

At a Gotthelf recital in Spearfish, S. D., he again scored strikingly with the Cadman sonata and was acclaimed enthusiastically by the audience and the critics.

In all the newspaper praise accorded to the Hubbard Operalogues, the Gotthelf part of the entertainment always is alluded to in flattering terms. The Kansas City Post of April 8, said of him that he was regarded by the audience as "a pianist of more than ordinary ability" and that "he played in a masterly manner." The Daily Argus-Leader of Sioux Falls, S. D., in its issue of March 31, said this:

An applausive ovation was given to Claude Gotthelf; his execution flashed with the fire of genius and that rare and subtle quality called temperament. When he played the Cadman sonata in A major one understood why the great composer wished his masterpiece to be introduced by this pianist. He more than rewarded expectations. No one needs to be a student or a practitioner of music to warm with enthusiasm when this young master lends his marvelous touch to the masterpiece and sends them forth vibrant with new life.

In the Kansas City Journal of April 3, one reads: "Claude Gotthelf is a brilliant young concert pianist who in addition to playing the scores for Mr. Hubbard, performed in admirable fashion Rubinstein's study on false notes."

At the Gotthelf villa near Los Angeles, Cal., the gifted artist now is preparing his programs for next season, when he will again be the artistic partner of Mr. Hubbard. He also has been engaged for a great deal of recital work.

ARTHUR HARTMANN ASKS—IN THE CANADIAN JOURNAL OF MUSIC, MARCH, 1916

"When will violinists cease playing the Beethoven romances with piano accompaniment? And if they must play them, when will they abstain from playing the tutti with the piano or (even worse) playing them an octave higher than written?"

"Has not the day yet dawned when accompanists will not strike the D minor chord, after giving the violinist A—?"

"What is the tradition which is responsible for violinists omitting the third movement of Lalo's 'Symphonie Espagnole'?"

A Michigan Normal School Concert

In a concert under the direction of G. E. Knapp, acting head of the department of music, Central State Normal School, Mount Pleasant, Mich. (C. T. Grawn, president), the following participated on Wednesday evening, April 12, at Normal Hall: Helen Clarke Moore, soprano; Melissa Segrist-Knapp, contralto; George Edwin Knapp, tenor; Reese Farrington Veatch, baritone, and Hazel Everingham, pianist.

The program included numbers by Dvorak, Puccini, Tschaikowsky, Mozart, Brahms, Homer, Lohr and Cadman's "The Morning of the Year."

Testimonials of the First Season of**FRANCES NASH***Minneapolis Tribune*, Jan. 24, '16—

"It is a pleasure to prophesy the continuance of a career so auspiciously opened. Miss Nash is an artist to her finger-tips and very graceful and nimble finger-tips they are, guided by a mind that knows just what ought to be done and just how to do it."

Minneapolis Journal, Jan. 24, '16—

"Miss Nash held her audience from the first impressive improvisation. Both in power and melting sweetness Miss Nash's tone was irresistible."

Detroit News, Feb. 6, '16—

"Frances Nash deserves all of the press notices which have preceded her appearance in the city."

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A CLUB WITH AN ACTIVE MUSIC DEPARTMENT

Works of Leading Composers Being Studied and Produced by
Twenty-First Century Club of Denison, Tex.—
Spring Festival Programs Well Performed

Denison, Tex., April 18, 1916.

The music department of the Twenty-first Century Club was organized this year and is doing splendid work in the study and production of the best works of the leading composers. The following program was presented on Tuesday morning, April 11, at the Twenty-first Century Club: Ultra-Modern Composers—Current topics, Kate Everitt-Wilson; "Ultra-Modern Composers," Willa Rhea; "Gollywog Cakewalk" (French) (Debussy), Estelle McElvane; "Night" (German) (Strauss), Vivian Allen; "One Fine Day" (Italian) (Puccini), Edyth Holtier-Hoag; "Song of the Shirt" (American) (Homer), Alice Acheson-Sproule; "When a Maid Comes Knocking at Your Heart" (Bohemian), (Friml), Mrs. Sidney Elkin; etude (Norwegian) (Neupert), Eunice Strehorn-Earnest.

The program for April 25 will be devoted to Italian Music—Topics, Effie Wilson-Roe; paper, "Italian Music," Mrs. W. J. Christian; aria from "Il Barbiero di Seville" (Rossini), Edyth Holtier-Hoag; violin, "Serenade Espagnole" (Pirani), Willa Rhea; piano, overture from "William Tell" (Rossini), Kate Everitt-Wilson and Sylvia Isenhour; aria from "Tosca" (Puccini), Alice Acheson-Sproule; "Now, E'en Now" (Rossini), "When Flowerets Are Springing" (Bellini), chorus.

Spring Festival

The first spring music festival was held in Denison at the High School auditorium, April 6 and 7, under the direction of W. F. Flaniken.

Mrs. W. F. Flaniken, Margie Woodring and Sylvia Isenhour were the accompanists of the first evening, while on the last evening Mrs. Flaniken was at the piano and Dittler's Orchestra accompanied the oratorio. The singers were drawn from the Twenty-first Century Choral Club, the MacDowell Choral Club, the High School Glee Club (all ladies), and there was a men's chorus of twenty-five voices.

The program: First evening, April 6, 1916—"Serenade" (Schubert), High School Glee Club; "The Swallow" (Dell' Acqua), Alice Acheson-Sproule, Sylvia Isenhour at the piano; "When Twilight Weaves" (arranged by Gena Branscombe) (Beethoven), MacDowell Choral Club; scherzo, C sharp minor (Chopin), Eunice Strehorn-Earnest; "Chanson Provençale" (Dell' Acqua), Twenty-first Choral Club, soprano obligato, Edyth Holtier-Hoag; "The Sirens of the Danube" (Clahisson), High School Glee Club, Twenty-first Choral Club and MacDowell Choral Club, first and second soprano soloists, Alice Acheson-Sproule and Viala Munson-Green; "Oh, Robert, Robert," cavatina from the opera "Robert the Devil" (Meyerbeer), Viola Munson-Green; "Wynken, Blynken and Nod" (Nevin), High School Glee Club, MacDowell Choral Club and Twenty-first Choral Club, four-hand accompaniment, Mrs. Flaniken and Miss Woodring.

Second evening, April 7, 1916—"The Seven Last Words of Christ," a cantata in seven parts, by Th. Dubois: Conductor, W. F. Flaniken; soprano, Alice Acheson-Sproule; mezzo-soprano, Viala Munson-Green; tenor, W. C. Emerson; baritone, J. G. Bennett; quartet: Mrs. Sproule, soprano; Mrs. Green, contralto; C. M. Ralston, tenor; Stephen Bruno, bass. Chorus: High School Glee Club, MacDowell Choral Club, Twenty-first Choral Club, and a male chorus. Dittler's Orchestra.

An Atlanta Suggestion

Atlanta, Ga., April 17, 1916.

To the Musical Courier:

I note what you say in a recent issue of your paper regarding the advisability of organizing an Atlanta Symphony Orchestra. While you recommend that Mr. W. W. Leffingwell be made conductor of the body you do not, to my mind, dwell with sufficient emphasis upon his importance as the logical man to hold such a position. He has had experience with the baton in this city and has impressed both the musicians and the critics with his unquestioned ability as a leader of orchestral works. He possesses sound musicianship, unfailing taste and an exceptional degree of temperament. His musical work in Atlanta has been very valuable indeed both as a conductor and as a teacher. There is no other musician in Atlanta who measures up to Mr. Leffingwell in qualifications for the position of director of a symphony orchestra in this city.

There has never been a real orchestra in Atlanta and no opportunity given for Mr. Leffingwell to show the real measure of his talent. To attempt to put an orchestra under any other hands but his would mean another failure, of which there have already been several in the past few years in Atlanta. Now that the city has a real conductor it

should take advantage of that fact by establishing a real orchestra and this time on a basis that would make it permanent and thus retain its conductor permanently.

I write of this because in your article concerning Mr. Leffingwell you used the expression "His friends say" or "They say." That is hardly convincing and seems to convey a little of the element of doubt. Mr. Leffingwell himself is too modest to tell what he really can do and therefore I feel it incumbent upon myself, as one of his great admirers, to give you this hint. If you will give it space you will be doing a very worthy thing for a very worthy musician.

Thanking you for your consideration, I am,

Very truly yours,

AN ATLANTA AMATEUR.

Composer Hanson Endorses Lydia Lindgren

Not only has Charles F. Hanson, composer, dedicated a number of his songs to Lydia Lindgren, the Swedish dramatic mezzo-soprano, but he never allows an opportunity to pass to express his admiration for her many gifts. In a recent interview in the Worcester (Mass.) Daily Telegram, Mr. Hanson said about this artist:

"Lydia Lindgren is being praised on every hand by musical critics wherever she has appeared. She is a member of the Chicago Opera Association, singing in Swedish, Spanish, French, Italian, Norwegian, German and English. Lydia Lindgren is a young woman whose beauty is as remarkable as her voice. She is a native of Pitea, a few miles from Haparanda, Sweden. Her ability as a singer was discovered while she was a member of the choir of the little Swedish Lutheran church of which her father was a member."

"She traveled and studied in Europe since the age of twelve until three years ago, when she came to America for a concert tour. She returned to Europe to study, but came back to America in September, 1914. She studied under Mme. Niklas-Kampner at the Stern Conservatory, Berlin, took a three years' course with Mme. Marchesi, Victor Maurel and Chevalier, and May, 1915, she has studied under Elise Kutscherra.

"After singing opera at Geneva under Leopold Ketten and doing concert work on the Continent, she came to the Century Opera Company and sang the role of Nicklaus in 'Tales of Hoffman.' During the past season she has appeared in many roles with the Chicago Grand Opera.

"Although in previous seasons Mary Garden has reigned as the supreme artist and beauty, this season Lydia Lindgren, who, after a fashion resembles the great actress-singer, takes her place as one of the most magnetic and beautiful stars known to the stage.

"Artistically Miss Lindgren ranks high and she has a superb dramatic mezzo voice of astonishing volume, lovely quality, and she directs that organ with an intelligence possessed by few.

"Although her connection with the Chicago Grand Opera Association has not been long, this prima donna counts her foreign triumphs as many. Mlle. Lindgren was imported to appear with Mme. Kousnezoff and Lucien Muratore in 'Cleopatra.' She sang her role with signal success.

"With youth, great beauty, voice and brains, a most unusual combination in any age, Mlle. Lindgren will unquestionably receive a unanimous welcome in America, even as she has in foreign lands."

Nijinski in Repose

Warislav Nijinski, of the Ballet Russe, made his debut in a new role at the home of Mr. and Mrs. William K. Vanderbilt, 660 Fifth Avenue, New York, last Tuesday night a week ago. He posed in a living picture at the tableaux (illustrating famous paintings of the Venetian school) for the benefit of war sufferers at Venice, and appeared as "The Gondolier," after the painting by Carpaccio. The tableau was one of twenty posed by Mmes. Arthur Scott Burden, Archibald S. Alexander, Otto H. Kahn, Leonard M. Thomas, William K. Vanderbilt, Jr.; Henry Payne Whitney and Payne Whitney, Barbara C. Rutherford and other matrons and young women of society.

Karl Krueger's Organ Recital

On Monday afternoon, April 10, Karl Krueger gave an interesting organ recital at the Wanamaker Auditorium, New York. Mr. Krueger's program included "Suite Gothique," Boellmann; toccata, de Mereux; intermezzo, Wolf-Ferrari; finale from sonata, No. 1, Guilmant; "L'Angelus," Massenet; scherzo, Tschaikowsky, and toccata, by Widor.

The recital was characterized by Mr. Krueger's clear technic and usual good taste in registration. As a program builder Karl Krueger shows remarkable discernment.

All communications should be addressed: Information Bureau, Musical Courier, 437 Fifth Avenue, New York City, N. Y.

MUSICAL COURIER

Information Bureau

LOUISIANA MUSIC TEACHERS' ASSOCIATION HOLDS FIFTH ANNUAL MEETING AT LAKE CHARLES

Amalgamation of Department of Public School Music Effectuated Between Two Associations—Standardization Not Made an Issue This Year—New Orleans Gets Next Year's Meeting

The convention of the Louisiana Music Teachers' Association met for the 1916 session at Lake Charles, April 12-14. The number of teachers in attendance was not so large, perhaps, as the association would have desired, but all sections of the State were represented and the business sessions were attended by every member present. The music loving people of Lake Charles, many of whom are members of the association, attended the business meetings and the interest manifested by all spoke very highly for the desire to promote the laudable work advanced by the convention.

At the first general business meeting the usual addresses of welcome and responses were made, Mayor Riling extending the welcome in behalf of the city, and H. W. Stopher, the president, responding for the association. The first talk of the meeting was then given by Lena McCoppin of Mansfield, her subject being "Musical Magazines; Their Value to Teachers and Pupils." Miss McCoppin handled her subject splendidly, and much interest was shown in the discussion following. The musical magazines, it would

seem, receive very liberal patronage from teachers, and especially those in more isolated districts who depend on the medium of the magazine for their general information on musical events throughout the country.

The work of the convention proper consisted, as usual, in the discussion of "Standard Courses in Theory," "Vocal Training," "Community Music," "Musical History" and "Appreciation and Principles of Pedagogy as Applied to Music Teaching." These discussions brought out the individual problems of the several sections represented, and the conferences were intensely interesting as well as helpful to the teachers. The ease, informality, and, above all, the sympathetic feeling and co-operation manifested by the members of the organization, gave an atmosphere of good will and fellowship not always present in assemblies of this kind. With this esprit de corps the Louisiana Music Teachers' Association should be able to accomplish anything it undertakes, because the president will know before he launches a movement that the support of the members can be counted on, and while it may take time to develop many things, still the constructive element is there, and that is paramount in importance.

Among the notable people present at this convention were: Chevalier Dr. Giuseppe Ferrata of New Orleans; Leon Ryder Maxwell and Walter Goldstein, also of New Orleans. Dr. Ferrata is one of the leading piano teachers in the United States and his presence on this occasion was an inspiration to every one. His ideas, which were brought out in discussion from time to time, were eagerly noted by the many piano instructors who were delighted to hear what the learned doctor thought on various topics. New Orleans is indeed fortunate in having a master like Dr. Ferrata, and it is safe to predict that several of his pupils will be heard from in the concert world of the future.

Mr. Maxwell, who directs the vocal training at the Sophie Newcombe College, took part in the many discussions and his recognized ability in his chosen profession, his charm of manner, magnetic presence and wide information on all matters musical, made his remarks of special importance. Mr. Maxwell is not only an excellent teacher of voice, he is a well informed musician, and his catholic tastes, ideas and opinions constituted one of the features of the convention. Mr. Goldstein, also of the Sophie Newcombe College, gave his best ideas to the convention, and as Mr. Goldstein's line is not only piano, but musical history and appreciation, his views and opinions on tonal matters at large were of value to the many visitors to the convention as well as to the profession, because there is a large and rapidly growing class of educated people who are not musicians who wish to learn the art of listening to good music intelligently and appreciatively.

One of the most interesting addresses of the convention was that of Dr. H. C. Cooley of the State Normal School at Natchitoches, on "Principles of Pedagogy as Applied to Music Teaching." Dr. Cooley is unusually well

informed along this line, being a psychologist of considerable repute as well as a philosopher, and his talk brought out many fine distinctions gleaned from his many years' experience in teaching students, not only of music, but other allied arts.

The Louisiana Music Teachers' Association, like many other organizations throughout the States, is making every effort to secure credits for work done under music teachers by students of music in our public schools. So far the results are not what the association call satisfactory, but they still have hope and are working valiantly to that end. Standardization was not made an issue in this convention as in previous ones, but the main idea is still there and will doubtless spring into a reality at some not too distant date.

One thing which should make for better work in public school music was the amalgamation of the department of public school music as carried on under the State Teachers' Association with the Music Teachers' Association. Mr. Stopher, the president, made a splendid speech to the assemblage, embracing both divisions, and after much discussion from both sides it was unanimously decided to have all work under the State Music Teachers' Association, making the organization much stronger and offering more advantages to all classes of members. The State superintendent of education, T. H. Harris, of Baton Rouge, had stated to Mr. Stopher that he indorsed the union of the two organizations, so the teachers in the public schools felt free to become members of the Music Teachers' Association.

The election of officers on Friday finished the business of the convention, the following being chosen for the coming year: H. W. Stopher, Baton Rouge, president; Lena McCoppin, Mansfield, first vice-president; Chevalier Dr. Giuseppe Ferrata, New Orleans, second vice-president; Mrs. M. Ruby, Jeanerette, third vice-president; Anna Van den Berg, New Orleans, secretary and treasurer; Mrs. S. A. Carroll, Lake Charles, was made a three year member of the executive committee; Florence Huberwald, New Orleans, a two year member, and Miss Iler of Mansfield was elected to fill Miss McCoppin's place on the executive committee after Miss McCoppin's election to one of the vice-presidencies.

The place of meeting for next year is New Orleans, the date to be fixed by the executive committee.

Lake Charles boasts one composer who has had several songs published, Luella Halstead Braden. The collection entitled "Songs for Children" by Mrs. Braden contains twelve numbers especially adapted to kindergarten or school work. These songs are unusually effective when done by little folks in costume, and have been used successfully in many entertainments throughout the State. The entire suite was adopted by the Louisiana State Board of Education as a supplementary work, in 1914, and will be found attractive for children in various ways.

Among the entertaining features of the convention was a reception given the visitors by the Symphony Club of Lake Charles at the Majestic Hotel, the first evening of their visit in the city. The Symphony Club is the third largest musical club in the State, has a membership of approximately forty women who have done much for the city in their line of work. Their reception was a delightful event in every way and will be remembered as such by all who were present.

On Thursday afternoon an organ recital was given at the Church of the Good Shepherd by S. W. Clark, organist of that church. Mr. Clark came to the city about a year ago and is from the Royal Academy of London. He is a master of his chosen instrument and his recital was greatly appreciated by the visitors. The following program was given: Pastoreale from first sonata, Guilmant; allegretto from "Hymn of Praise," Mendelssohn; toccata, adagio, J. S. Bach; romance, Spedding; suite for organ, Rogers.

On Thursday night Leonard Drueding of New Orleans, a former pupil of Dr. Ferrata's, gave a piano recital at the Central School auditorium, which to lovers of the piano was the best feature of the convention. Mr. Drueding is a young man of unusual ability and his playing on this occasion was excellent. He was in fine form and appeared to best advantage perhaps, though it is difficult to say which was best, in the MacDowell sonata. The wide contrasts depicted in the four movements gave the young artist an opportunity to display his versatility, and his reading of the work was artistic and pleasing. His interpretation of the "Rhapsody" of Dohnanyi was particularly good and his superb technic greatly appreciated by his audience. The following numbers were given by Mr. Drueding: Toccata and fugue in D minor, Bach-Tausig; "Romance" in F sharp, "Träumesirren" from "Phantasiestücke," Schumann; berceuse in D flat, mazurka in B minor, scherzo in B minor, Chopin; "Sonata Eroica," MacDowell; rhapsodie in G minor, Brahms; rhapsody in E flat minor, op. 11, No. 4, Dohnanyi.

Two other promising young artists who played before the convention were Will Phillips, of the State Normal School at Natchitoches, and Anna Bell, of the same institute. Mr. Phillips is a violin student who is attracting con-

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siderable attention throughout the State at present. He is quite young and has a very bright future, which will be watched with interest by Louisianians. Miss Bell is an accompanist who fully understands her art and does not try to play the solo on the piano. This is rare in young musicians, and it might be said in passing not confined to the young. But it is sufficient to say that Mr. Phillips and Miss Bell gave a number of standard works in a most acceptable manner, winning much praise for their well balanced performance.

Taking the fifth annual convention as a whole, the visiting teachers were gratified with the results of the business sessions, delighted with the hospitality and charm of the Lake Charles people, and naturally the people of Lake Charles are pleased, and hope to have the pleasure of entertaining the convention again.

Blanche Goode, Pianist, Under Anderson Management

The privilege of three years' study abroad with Leschetizky, after as many years with Alexander Lambert, was an opportunity of which Blanche Goode took every advantage, and which was thoroughly demonstrated at her suc-



Copyright by Aimé Dupont, New York.
BLANCHE GOODE,
Pianist.

cessful New York recital at Aeolian Hall last year when her program included the Schubert A minor sonata, Brahms' three intermezzos and "Rhapsodie," and six Chopin studies.

Musical instinct, brilliant technic, a pleasing tone and broad conception are the recommendations offered on behalf of this brilliant young pianist.

Miss Goode has worked hard for her success, which is the result of natural talent developed by legitimate methods; her teachers, too, recognized her unusual gifts and took special interest in her progress.

Walter Anderson has assumed the management of Miss Goode for next season, and among other important engagements, she is to appear as soloist with the New York Philharmonic Orchestra under Josef Stransky's direction, February 14, 1917. She will play then the Liszt "Hungarian Fantasy." An extended tour is also being arranged through Pennsylvania, western New York, Ohio, Indiana, and Illinois for the month of February.

Mme. Buckhout, "Singer of Dedicated Songs"

Mme. Buckhout, the well known soprano, has the honor of having fifty-six composers dedicate songs to her. She has sixty-three songs at present to choose her programs from, by both foreign and American composers. During the season just ending, Mme. Buckhout gave fourteen "composers' musicales" with great success, which encourage her to continue them next season. She will make a specialty of recitals of these dedicated songs, of which the following is a sample program:

Resigned	Cornelius Rubner
Awake	H. W. Loomis
Du bist wie eine Blume	C. Duvernet
Die Glocke	M. Blazejewicz
Der Blommar en Ensam Aster	L. J. Munson
A Rondell of Summer	Frank Bibb
Dearie	Philip James
You and I	Ward-Stephens
A Valentine	Hallet Gilberte
Serenade	James P. Dunn
Phillis	Marion Bauer
The Star	Claude Warford
I Am the Wind	E. R. Kroeger
Sweet Summer, Goodbye	L. S. Collins
A Lovely Maiden Roaming	Gena Branscombe
Love in April	Christiaan Kriens

Eternity	Oley Speaks
Shadows of Evening	Kerr Polla
Spring	E. Parker
That Perfect Hour	A. Walter Kramer

Russian Evening at Carnegie Hall

On Sunday evening, April 23, what was termed a gala concert was given at Carnegie Hall, New York, and to judge from the vast audience which occupied every seat in the auditorium, completely filled the huge stage and stood in every available space, the appellation was well taken. Another word might be fittingly used in its designation, and that is "Russian," for not only were the soloists Russians, but with few exceptions the audience was evidently of the same nationality. And such being the case, it is not strange that enthusiasm prevailed until the applause amounted to a veritable ovation. When the soloists, Nina Dimitrieff, soprano, and Leo Ornstein, pianist, and their genuine worth are considered, the reason for this enthusiasm is evident.

Mme. Dimitrieff, who recently returned from abroad with many new Russian songs added to her already extensive repertoire, was in excellent voice. Her program numbers consisted of "I Said Why?" (Dargomijsky); "Maiden Darling" (Dargomijsky); two charming folksongs, "Mother Dearest" and "Night"; aria from Rubinstein's opera "Damon," "The Lights Were Out" (Tschaikowski), and "Oriental Song," of Rimsky-Korsakoff, and she was obliged to add extras. One of the best things she did was "Mother Dearest," in which she achieved a pianissimo and a clarity and purity of voice which were exquisite. Equally remarkable was the ease of her production. Especially delightful was "Night," in which she had the assistance of the Russian Balalaika Orchestra, which added materially to its success, which was so pronounced that the audience insisted in vigorous terms upon an encore. Mme. Dimitrieff will give her New York recital in Aeolian Hall November 11 next, and it is safe to assume that there will be many who enjoyed her work last Sunday evening who will be anxious to have another opportunity to listen to her artistic singing.

An artist who never fails to awake and hold the undivided attention of his audience is Leo Ornstein, who is familiarly known as "The Futurist Pianist." The indica-

tions of this tendency were shown in the two compositions of his own, which he gave the three moods, and "Wild Men's Dance," the latter being given by request. His other program numbers included the Tchaikowsky barcarolle, the "Almeria" of Albeniz, Rubinstein's "Valse Caprice," the familiar Dvorák "Humoresque," Grieg's "On the Mountains," "Liebestraum" of Liszt, two Chopin numbers and the Liszt arrangement of the Mendelssohn wedding march. Masterly is the term most applicable to his playing of the Rubinstein number, and his playing of the Dvorák work and the "Liebestraum" was exquisite. Of interest also was his playing of the Chopin compositions, the nocturne in F sharp major and the waltz in A flat major.

An organization unique in its make up and delightful in its ensemble is the Russian Balalaika Orchestra, which is under the musical direction of Alexander N. Ivanoff. The orchestral numbers noted on the program were a selection from Glinka's "Ivan Sussanin," Tchaikowsky's "In the Church," a Ural Cossack folksong, "Polianka," by Privaloff; the peasant's choir, from Borodin's "Prince Igor," and "Bright Shines the Moon," the latter being given by request. This music holds a naive charm and there were recalls and encores.

Eugene Dunajewsky was at the piano for the orchestra and for Mme. Dimitrieff.

Alois Trnka Plays for University Forum

Alois Trnka, the Bohemian violinist, met with a fine reception on Wednesday evening, April 12, at the Hotel Gotham, New York, in a muscale arranged by the University Forum of America.

Mr. Trnka is in constant demand and has several advance dates to fill, among them the following: Soloist, with the German Choral Society "Einigkeit," Stapleton, Staten Island, May 3; Hebrew orphan charity concert, Bronx, May 5; violin recital at Majestic Hotel, New York, May 6, and at the Music School Settlement on the East Side on May 12.

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Pitard Pupils Give Well Selected
Programs at Jackson, Miss.

Pupils of Robert C. Pitard (graduate of the Sterns Conservatory, Berlin), now residing in Jackson, Miss., have given several recitals during the season. Among these have been: I. Overture, "Zampa" (Herold), orchestra; violin, "Serenade Badine" (Gabriele Marie), Ruth Sanders; "Spanish Dance" (Moszkowski), "The Skaters" (Waldteufel), "Hungarian Dance," No. 2 (Brahms), orchestra; piano duet, "Snowbell" (Heller), Ruth Hamil and Louise

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Tucker; violin solo, andante from E minor concerto (Mendelssohn), Louise Julianne, Mrs. A. L. Julianne at the piano; waltz and two step, junior orchestra; "Meditation," from "Thais" (Massenet), Wofford Tucker; piano duet, "Lustspiel" (Keller Bela), Leah Morris and Louise Tucker; concerto for violin with orchestra, first movement, op. 61 (Beethoven), Dicey Brittain Henry; overture, "Light Cavalry" (Suppe), orchestra; finale, a few popular melodies, orchestra. II. Overture, "Tannhäuser" (Wagner), orchestra; violin solo, "Faust Fantaisie," op. 47 (D. Alard), Ida Greenlaw; two small numbers, waltz, two step, orchestra; vocal, "A Perfect Day" (Bond), Cullen Storm, cello obbligato by Henry Ware Hobbs; violin, "Lucia di Lammermoor" (Donizetti-Singler), Louise Julianne; reading, "The Minuet" (Mary Mapes Dodge), Dora Greenlaw, with string quartet; overture, national airs, orchestra; violin, concerto, No. 9, op. 104 (De Beriot), Dicey Brittain Henry; finale, "War March of the Priests" (Mendelssohn), orchestra. III. Program by Dicey Brittain Henry: Concerto for violin, first movement, op. 61, Beethoven; "Meditation," from "Thais," Massenet; "Alter Tanz," Dittersdorf; sonata, No. 2, Handel; "Ballade and Polonaise," Vieuxtemps.

GALVESTON PROTESTS POLITELY

Galveston, Texas, March 27, 1916.

To the Editor of the Musical Courier:

I read in today's Galveston News the account of your recent visit to our city, and was much pleased with your remarks regarding the musical activities here.

There is, however, one statement you made, and I presume, innocently, that I wish to correct, if you will permit me. You stated that a symphony orchestra has not visited Galveston for fifteen years. For your information I will say that the Orpheus Club of this city was instrumental in bringing here in April, 1908, the New York Symphony Orchestra under the direction of Walter Damrosch for two concerts; while they were not a great success financially, yet they did much to further the interest of good music in this community.

I think it not amiss to give you a short history of the Orpheus Club, for it was a unique organization and one worthy of hearty support.

In the year of 1906 there was organized at the Ball High School (where you visited while here) a glee club composed of the older boys of the school, under the directorship of G. E. Kramlich, professor of Latin and German. The following year it was decided to invite outsiders into the club, as most of the original members had graduated from the school in the interim, secure patrons, and give a series of concerts. The active membership consisted of about thirty-five young men between the ages of twenty and thirty, and during the six years of the club's existence they gave about fifteen concerts assisted by such talent as Hissem de Moss, Florence Hinkle, Christine Miller, Oscar Seagle, Arthur Hartmann, Yvonne de Tréville, Marcus Kellerman, New York Symphony Orchestra, and others. The club disbanded in 1914 owing to unfortunate circumstances, but there is a possibility of its resuming concerts next fall.

From this brief résumé, you can judge that the Orpheus Club exerted some influence upon the music loving people of Galveston, and if it did nothing save to instill into its own members the appreciation of really good music, its short existence was not in vain.

I feel sure that the foregoing will be of interest to you, and awaiting the pleasure of meeting you upon your next visit to Galveston, I am,

Yours very truly,

M. S. ISAACS.

Willson-Freer Nuptials, April 15

Mr. and Mrs. Freer (Eleanor Everest Freer) announce the marriage of their daughter Eleanor to Russell Willson, Saturday, April 15, at the home of the bride, 1420 Lake Shore Drive, Chicago. At home, June 1, 156 East Superior street, Chicago.

The young bride, daughter of the well known American composer, Eleanor Everest Freer, whose writings championing singing in English, opera in English, etc., are well known, is a graduate of Bryn Mawr College, 1915. While at this college Miss Freer took a principal role in the performance of "Pinafore," and appeared as vocalist on several important occasions. The good wishes of hosts of friends go with the young couple for their future.

National Opera Club Monthly Meeting

On April 13 the regular monthly meeting of the National Opera Club was held in the Grand Ballroom of the Hotel Waldorf-Astoria, New York, the afternoon being devoted to Shakespeare in grand opera, Carl Fiqué giving his lecture on "The Merry Wives of Windsor" opera, by Nicolai; "The Taming of the Shrew," by Goetz; "Hamlet," by Ambroise Thomas, and "Otello," by Verdi. Aurele Borris sang two baritone solos, viz., "Chanson Bachique," by Verdi, and "Quando Ergo Paggio," by Thomas. The guests of the afternoon were Erma Zarska, of the Metropolitan Opera Company, and Richard A. Purdy, the well known Shakespearean lecturer.

Stults Sings for Prospective Teachers

Walter Allen Stults, basso cantante of Evanston, Ill., gave the following program at the State Normal School, Milwaukee, Wis., on March 29: "I'm a Roamer," from "Simon Boccanegra," Verdi; "Creation's Hymn," Beethoven; "Der Wanderer," Schubert; "Zueignung," Schubert; "Ständchen," Brahms; "Die Ablosung," Hollaender; "Auf dem grünen Balkon," Wolf; "Bois Epais," from "Amadis," Lully; "L'Heure Exquise," Hahn; "Vision Fugitive," from "Herodiade," Massenet; "Bedouin Love Song," Chadwick; "The Monotone," Cornelius; "The Pauper's Drive," Homer; "Jean," Spross; "Young Tom o' Devon," Russell; "Invictus," Huhn.



CHARLES FREDERICK CARLSON,
American composer.

a great demand for them. Not long ago he had a letter from Christine Miller, which read as follows:

MY DEAR MR. CARLSON: I am delighted with your song, "April," and shall take great pleasure in using it. It is an unusually fine song, musically and cleverly done and very appealing from both the standpoint of the singer and of the audience.

Mr. Carlson also has written symphonic and operatic compositions and some of his works in the larger forms will be heard in New York next season.

Vernon d'Arnal in Recital

Vernon d'Arnal gave an interesting and novel program on Friday afternoon, April 14, at the residence of Mr. and Mrs. Johansen, New York. D'Arnal's program was made up of modern folksongs. This he prefaced with a few very apt and interesting observations.

The Grecian folksongs were especially interesting and beautiful. Among them "Io baciarti varrei" and "O bel mio Dimos" were very effective.

The Irish group was excellently given, and in the last group, consisting of Neapolitan songs, Mr. d'Arnal aroused his hearers to a high pitch of enthusiasm, for the artist knew how to transport his public at once into the land of sunshine, song and passion.

It is needless to say that D'Arnal was as ever the polished temperamental singer he always is. He was in excellent voice, a voice which has an abundance of color, vibrancy and power.

D'Arnal is a rare singer and a rare musician, and always knows how to fascinate and hold his listeners.

MINNEAPOLIS HIGH SCHOOL STUDENTS SING "ELIJAH"

Highly Creditable Work Revealed in Mendelssohn's Oratorio—Large and Enthusiastic Audience Applauds Performance Under Baton of Sydney H. Morse, Director and Assistant Supervisor of Music—"The Messiah" in Preparation

The chorus of 400 voices from the Central High School of Minneapolis, Minn., which sang Mendelssohn's "Elijah" on March 31, under the direction of Sydney H. Morse, has set the standard, or perhaps has set a possible standard for music in the secondary schools of the Northwest. The singing of the "Elijah" by this chorus was not the singing of a few choruses from the great oratorio, but the "Elijah" almost in its entirety—forty out of the forty-three numbers.

The large audience of 1,000 which filled the auditorium indicated deep interest as the freshmen, sophomores, juniors and seniors attacked the great choruses of "Help, Lord," "Baal, We Cry to Thee" and "And Then Shall Your Light" with a precision and accuracy worthy the effort of more veteran musical societies.

The crescendos and diminuendos, too, showed that these young people sang with an appreciation of the dignity and

the Christmas holidays, and it is planned also to make the singing of "The Messiah" a yearly feature of the High School Christmas festival.

The Central High School is the latest and largest in the Northwest, the enrolment being 2,200. Music is compulsory and is required for the first six terms. After that it may be elective. Nearly 1,500 students are enrolled in music.

Ladies' Night of Roome Lodge Brings Forth Good Music

Saturday evening, April 15, the "Ladies' Night" of the Roome Lodge at the Waldorf-Astoria, New York, brought forth an unusually interesting musical program. Robert Maitland, English bass, possessor of a voice of unusual sonority, is a real master of singing and was received with great and well deserved favor, as was also Eleanor Poeh-

ler, soprano, who sang most delightfully two groups of Songs of Childhood, in the singing of which Mrs. Poehler has long been a successful specialist.

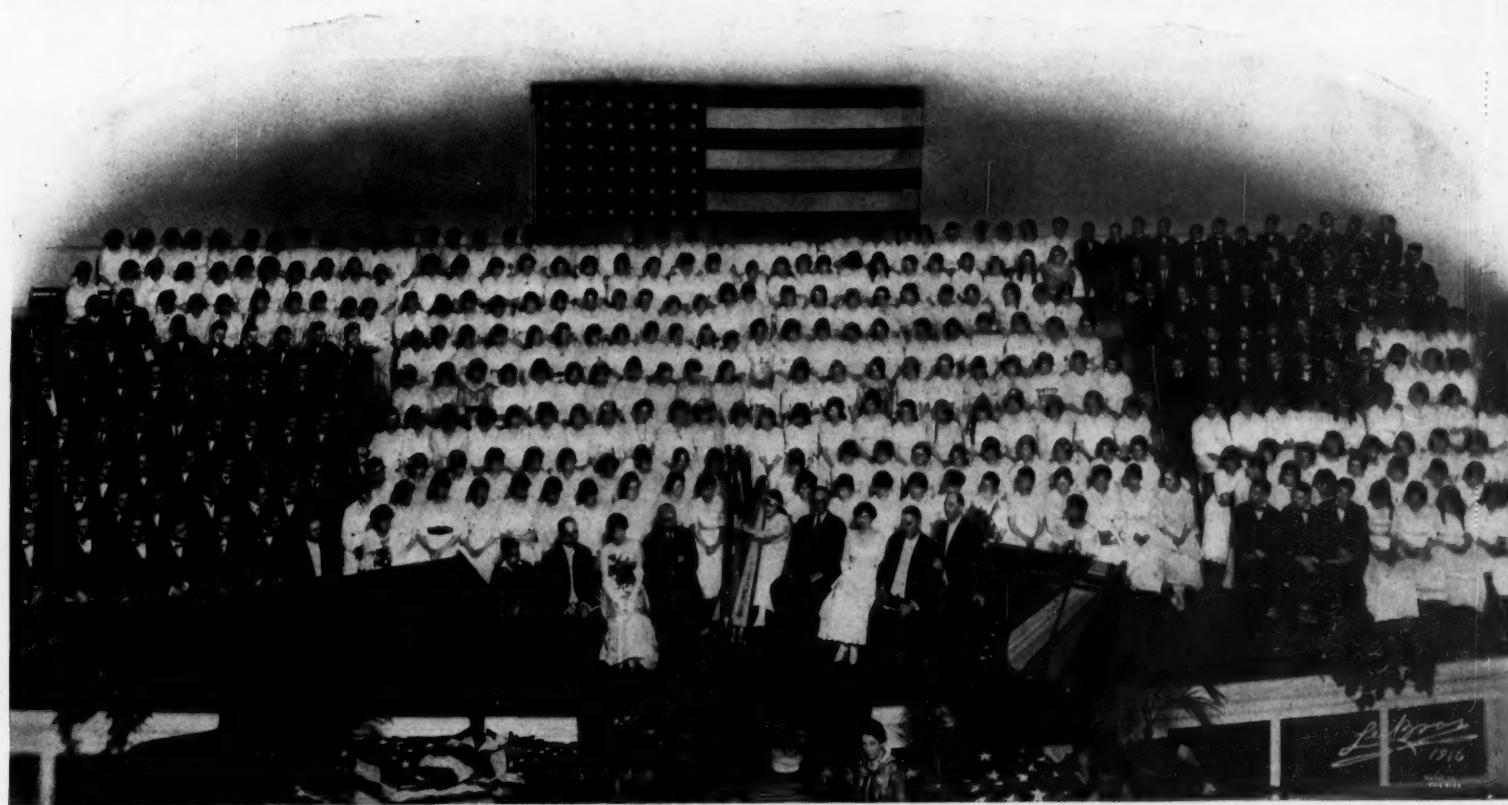
Other artists on the program were Oscar Wasserberger,

a talented young violinist; John Finnegan, the successful young Irish tenor, whose singing was most enthusiastically applauded; Dorothy Nussbaum, pianist, and G. F. Curtis, recitalist.

War Affects English Musical Paper

In its issue of April 1, 1916, London Musical News explains why it has discarded its customary front cover. The editor explains:

"Today Musical News makes its appearance in unfamiliar guise, and henceforward reading matter will occupy the front page. This change has been adopted principally because it will help to save space in the advertising col-



MINNEAPOLIS CENTRAL HIGH SCHOOL CHORUS.

On March 31, under the direction of Sydney H. Morse, 400 young voices were heard in an inspiring rendition of Mendelssohn's "Elijah."

Front row, left to right: At piano, C. C. Campbell, organist of Westminster Presbyterian Church, and Thelma Slattery (student); Everett Lehman, boy soprano (student); Grace Smith, soprano (student); John N. Greer, principal of High School; Marvel Lange, harpist (student); T. P. Giddings, supervisor of music, public schools of Minneapolis; Elsa Mace, contralto, soloist of Hennepin Avenue Methodist Church; Harry L. Phillips, bass, Westminster Presbyterian Church; Sydney H. Morse, director and assistant supervisor of music; at piano (right), Marienne Jeffrey (student); below at organ, Mrs. Landry.

nobility of the greatest and sternest of the Hebrew prophets. If the secondary schools can give creditably such great musical compositions as the "Elijah," "The Creation" and others; if the great religious influence upon the young, who sing these great oratorios, and the same influence upon the communities who listen with eager attention as did the audience at the Central High School auditorium, to say nothing of the power of concentration that is gained by the study of music, then it will need no further arguments to show that music should hold an important place in the curriculum of every public and private school.

The chorus at the Central High School already has begun rehearsals of "The Messiah," which will be given during

Other artists on the program were Oscar Wasserberger, a talented young violinist; John Finnegan, the successful young Irish tenor, whose singing was most enthusiastically applauded; Dorothy Nussbaum, pianist, and G. F. Curtis, recitalist.

Highland Music Study Club Program

At Highland, New York, the Music Study Club presented on April 4 the following program: "Tell Her I

umns and thus go some way to compensate for the reduction in reading matter rendered necessary by the government restriction on the use of paper. The fewer pages of which, for a time, Musical News will consist, mean that the brunt of the change falls on the reading matter, but, as we have already promised, the effect of this will be minimized by the use of a smaller type for leader, comments, and articles than we have hitherto used, and by taking something from the advertisement columns. . . .

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 April 26, evening, Ithaca, N. Y.
 April 27, evening, Ithaca, N. Y.
 April 28, evening, Ithaca, N. Y.
 April 29, afternoon and evening, Ithaca, N. Y.
 May 3, evening, Springfield, Mass.
 May 4, evening, Springfield, Mass.
 May 5, afternoon and evening, Springfield, Mass.
 May 6, afternoon and evening, Springfield, Mass.
 May 9, evening, Utica, N. Y.
 May 10, evening, Rochester, N. Y.
 May 11, evening, Buffalo, N. Y.
 May 12, evening, Buffalo, N. Y.
 May 13, evening, Buffalo, N. Y.
 May 15, evening, Oberlin, Ohio.
 May 16, afternoon and evening, Oberlin, Ohio.
 May 17, evening, Ann Arbor, Mich.
 May 18, evening, Ann Arbor, Mich.
 May 19, afternoon and evening, Ann Arbor, Mich.
 May 20, evening, Ann Arbor, Mich.
 May 22, afternoon and evening, Kalamazoo, Mich.
 May 23, afternoon and evening, Bloomington, Ill.
 May 24, afternoon and evening, Ottawa, Ill.
 May 25, evening, Muscatine, Ia.
 May 26, evening, Mt. Vernon, Ia.
 May 27, afternoon and evening, Mt. Vernon, Ia.
 May 28, evening, Evanston, Ill.
 May 29, evening, Evanston, Ill.
 June 1, evening, Evanston, Ill.
 June 3, afternoon and evening, Evanston, Ill.

Klibansky Summer Courses for Vocal Students

Because teachers as well as students from all parts of the United States have applied for voice lessons during the summer, Sergei Klibansky, the well known New York teacher of singing, has decided to give special summer courses, after June 1, as he did last year.

Mr. Klibansky has taken a house at Shippian Point, Stamford, Conn., and will come to town five days of the week so that these summer students may have the advantage of using their vacations for study under unusually favorable conditions. Mr. Klibansky's summer courses of last year were extremely successful, and a number of teachers from the West have already announced their return this summer.

Applications for details about the courses should be made early to 212 West Fifty-ninth street, New York, as only a limited number of pupils can still be accepted.

Newcomb School of Music Gives

Twentieth Recital of Season

The twentieth recital of the present season at the Newcomb School of Music of New Orleans was given Tuesday, April 11. The program follows: Piano sonatas in D major (Mozart), Leonella Mathilde Huggett; folksongs, "The Broken Ring" (Gluck), "The Pretty Girl Milking Her Cow" (air, "Cailin Deas"), Anna Grace Sheen; first move-

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ment of violin concerto, No. 7, in A minor (Rode), Alma Schuler; song, "Pleading" (Elgar), song, "The Thrush and the Finch" (d'Albert), Ann Lea; first movement of piano concerto, op. 1 (Rachmaninoff), Miss Huggett.

All of those taking part were advanced pupils. Miss Huggett has been for several years under the guidance of Chevalier Dr. Giuseppe Ferrata, head of the piano department of the school, who played on a second piano the orchestral accompaniment of the concerto. Miss Schuler is a pupil of E. E. Schuyten, head of the violin department, while the two vocalists are from the classes of Mrs. F. H. Spang, assistant to Professor Maxwell in the vocal department.

The Newcomb School of Music was well represented at the recent convention of the Louisiana Music Teachers' Association in Lake Charles. Professor Maxwell, the school's director, and Professor Ferrata and Mr. Goldstein, of the piano department, took a prominent part in the proceedings, while several former pupils of Newcomb from various parts of the State were also present.

An El Paso Musical Group

The accompanying snapshot was taken in El Paso, Tex. The picture shows Roberto Moranzoni, conductor of the Boston Opera Company; Italo Picchi, an opera singer, who traveled for many years in Europe and South America, and



AN EL PASO MUSICAL GROUP.

Left to right: Roberto Moranzoni, Italo Picchi and H. E. van Surdam.

now is settled in El Paso as a singing teacher; H. E. van Surdam, who is the leader of the orchestra at the Hotel Paso del Norte, and also possesses a tenor voice of unusual range and sweetness.

This film was snapped recently during the tour of the Boston Opera Company through Texas on its way to the Pacific Coast.

NEW ORLEANS PUBLIC SCHOOL MUSIC

In New Orleans, La., the music in the public schools is of particularly high quality and this fact is due primarily to the devoted labors of Mary M. Conway, director of music in the public schools of that city. Some departmental material recently published reports the fact that over 23,000 pupils are enrolled at the schools in question. Of this number, 3,292 studied piano; 324 studied violin; ninety-six devoted themselves to vocal culture, and sixty-four devoted themselves to various instruments other than piano and violin. This is a very large proportion of the total enrollment as compared with results in other cities.

In her recent annual report to the superintendent of the public schools of New Orleans, Miss Conway says that her assistant supervisors testify to excellent work done in all the grades and much enthusiasm prevalent in all the schools. The system of instituting musical contests has worked out admirably in the way of creating healthy stimulus and competitive interest. Four singing contests were held last year and were participated in by 1,813 children; 2,229 pupils were present at the contest. The community singing by the audience and participants was one interesting feature.

The event of the year's activity was the singing by 1,000 children from the elementary and high schools at the centenary of "The Battle of New Orleans and 100 Years of Peace Between England and America" January 8.

There are weekly visits of the Normal students to the elementary schools for the purpose of observing the teaching of the assistant supervisors of music in the different grades. This is considered by Miss Conway to be one of the most valuable and important moves yet made for the improvement of the department of music in the Normal School. There are weekly classes in "Appreciation of Music," where talking machines and player pianos are used in connection with the historical and artistic ground covered. The very successful year closed with a recital of school music at the Tulane Theatre, where the operetta, "Hiawatha's Childhood," was presented with costumes and suitable stage settings and sung by a well trained chorus from the schools under the supervision of the Misses Crawford, Albert and Van der Berg. Orchestral numbers were given by the elementary school orchestra, supervised by Mrs. O. G. Brenan, and the High School Orchestra, supervised by Miss Norra.

Albany Hears Fine Rendition of "Stabat Mater"

Albany, N. Y., April 13, 1916.

By far the finest and most complete rendition of the Rossini "Stabat Mater" ever heard here was given April 3 in St. Peter's Church, under the direction of Dr. Frank Sill Rogers. The assisting soloists were Grace Kerns and Rose Bryant, of New York, both of whom were heard to good advantage. St. Peter's vested choir of boys and men sang unusually well. Besides Miss Kerns and Miss Bryant, the soloists were Edgar S. van Olinda, Howard Smith, Edward L. Kellogg and Otto R. Mende. Miss Kerns' interpretation of the "Inflammatus" was a pleasant surprise even to her most loyal friends here. She sang with great clarity and ease. Miss Bryant, with Miss Kerns, in the "Quis Est Homo" displayed a rich, full contralto. Mr. van Olinda's "Cujus Animam" was smoothly sung with fine expression. Harry A. Russell, assistant organist at St. Peter's, played the Bach fantasia in G minor, as a prelude and during the oratorio. Dr. Rogers was at the organ. The church proper was darkened throughout the evening, only the chancel being lighted. The edifice, which is one of the largest and most historic churches in this section, was crowded to the doors.

The choir of the Albany Council, K. of C., will present "The Chimes of Normandy" early in June, James Gregory Mahar and Stephen F. Moran being in charge.

Roger H. Stonehouse, baritone, has returned from New York and Philadelphia, where he filled a number of engagements. He appeared in recital in New York and has been singing at the Third Presbyterian Church at Newark, N. J., at special services. He also appeared in Newark at a benefit for the Presbyterian Hospital.

Maude Wolcott Frazier illustrated an address on "Life in Japan" with Japanese songs, in St. Paul's parish house recently. Mrs. Frazier returns to her home in Yokohama, Japan, in the early autumn.

T. Frederick H. Candlyn, Mus. Bac., gave an organ recital in the First Presbyterian Church, April 12.

Owing to Thomas G. Kenny's slight indisposition, Howard Smith has been substituting for Mr. Kenny, of the Albani Quartet. The quartet has filled a number of engagements out of town.

C. E. Brown, representing Albert Spalding, has been in town negotiating for the violinist's appearance here next season.

E. V. W.

THE REBUILT MORMON TABERNACLE ORGAN AT SALT LAKE CITY



Photo copyright by Benjamin Goddard.

The above picture is that of the improved organ at the Mormon Tabernacle in Salt Lake City, Utah. As has been related previously in the *MUSICAL COURIER*, extensive alterations were in progress for a long time upon the ancient instrument, under the supervision of its chief player, Prof. John J. McClellan. These alterations and additions now have been completed, and it is pleasant to be able to record that the instrument has retained all its old richness of tonal quality, but that through the addition of many modern appliances its resourcefulness has been enormously increased.

Montclair Conservatory of Music Concerts

On Saturday, April 15, the Montclair (N. J.) Conservatory of Music gave the tenth concert of the first year of its existence. Among the eminent artists who have appeared are Josef Stransky, with the New York Philharmonic Orchestra, when Edward Maryon's "Sphinx" was given, with Louis Graveure as soloist. Others are: Percy Grainger, the Australian pianist-composer; Albert Spalding, violinist; Léon Rothier, the Metropolitan Opera Company basso; Elizabeth van Endert, of the Berlin Opera; Coenraad v. Bos; Raoul Laparra, one of France's foremost composers; Mmes. Larson, Harrison-Irvine, Whistler, Woolford and others.

On Saturday about 150 guests enjoyed a rich and varied program. Signor Martucci, by request, repeated his father's famous "Tarantella," and gave a deliciously intimate and esthetic rendering of some Chopin and Schumann pieces. This virtuoso's refined and scintillating playing again delighted his audience. The baritone, Randall Hargreaves, besides a selection from the German, gave a new group of old English songs. Mr. Hargreaves was solo soprano as a boy at St. Paul's Cathedral, London, and excels in defining the intention of English poems, set to music.

Pauline de Fonteny, a brilliant pupil of Salzedo, gave selections from modern French composers for her instru-

The present photograph was taken on the occasion of the first concert given with the new organ and with the assistance of the Tabernacle Choir. Professor McClellan is seen at the extreme left of those who are standing in the front row, facing the pulpit.

The enlarged frontage of the organ gives it a majestic, imposing appearance, suggestive of a mediæval castle, and will prove a powerful aid to the imagination of the listener in appreciating the scope and power of the instrument. The old organ included the central part front, which is all that

ment, the harp. Her tone is large and the beauty of her technic shows the influence of her celebrated master.

The program concluded with two Shakespearean numbers, finely recited by W. Brewer-Brown—the "quarrel scene" from "Julius Caesar" and "King Henry the Fifth's Address to His Soldiers."

This distinguished exponent of dramatic expression won the instant and well merited applause of his audience.

Frances Nevin Gives Illuminating**Interpretations of Grand Opera**

Illuminating, interesting, artistic, dramatic are a few of the expressions used to designate the impressions created by Frances Nevin in her interpretations of grand opera by the press in the various cities in which she has appeared.

Miss Nevin gave two readings of Wagnerian opera at the Waldorf-Astoria, New York, "Lohengrin," on Tuesday afternoon, April 18, and "Parsifal," on Thursday afternoon, April 20, which fully confirmed these statements.

First of all, she has a pleasing personality, and to this are added those essential attributes for this work, a deep sense of the dramatic, clear mental conceptions, a fine ability to emphasize the spiritual, an agreeable, well modulated voice, ease of delivery—all combine in making a harmonious and lastingly impressive presentation. This is Miss Nevin's repertoire, and it is hoped that the Boston reader

remains of the former instrument except the great wooden diapasons in the rear, the addition to the frontage being the wings.

The old organ front measured 30 feet; with the 15 foot wings, the measurement is now 60 feet; the height of the central part being 42 feet, and of the wings 25 feet at the corners. The architects of the remodeled case were Cannon & Fetzer, of Salt Lake City, who also remodeled the choir gallery stairway approaches to correspond with the architectural changes in the organ.

will find her way to the Metropolis frequently for these interpretations: Wagner's music dramas, the Nibelungen Ring, "Rheingold," "Die Walküre," "Siegfried," "Götterdämmerung"; "Tristan and Isolde," "Die Meistersinger," "Tannhäuser," "Lohengrin," "Parsifal"; "Hänsel and Gretel," Humperdinck; "Madame Butterfly," Puccini; "A Midsummer Night's Dream," Mendelssohn; "The Taming of the Shrew," Goetz; "Der Rosenkavalier," Strauss.

Miss Nevin was given admirable assistance by John Hermann Loud at the piano.

The names of a strikingly long list of distinguished patronees of her New York appearances were given in the program.

Toledo Contralto, Product of the Arens**Vocal Studio, Gains New Laurels**

Beatrice B. Taggart was one of the soloists at the Samoiloff operatic concert, given under the direction of Leonid Samoiloff, tenor, recently with the Chicago and Philadelphia Opera Company.

Mme. Taggart sang "Amour Viens Aider," from "Samson and Delilah," and "Elegie," by Massenet, and in the Sextet from "Lucia," again demonstrated her beautiful, rich contralto voice, and her fine bel canto method. As always, she achieved a great success.

to sing in opera "Lucia" with New York Symphony Orchestra, Walter Damrosch, Conductor, Spartanburg, South Carolina, May Festival.

Mgt. HAENSEL & JONES, Aeolian Hall, N. Y.

JOHN CAMPBELL ENGAGED

LADIES' MUSICAL CLUB OF SEATTLE CELEBRATES TWENTY-FIFTH ANNIVERSARY

Organization Is Self Supporting, Has No Paid Officers or Employees and Its Affairs Are Administered Entirely by Women

The Ladies' Musical Club of Seattle, the pioneer musical organization of the Northwest, celebrated the twenty-fifth anniversary of its organization on Monday afternoon, March 20. The celebration was a "silver" luncheon with a musical program and three-minute talks by charter members and the past presidents of the organization. It was an afternoon replete with reminiscence, and both tears and laughter were the tributes paid the eloquence of the speakers. The luncheon was for the active members of the club, and they responded to the number of 125 participants. Many of the charter members are still notable figures in Seattle's musical circles.

On March 2, 1891, twenty-one women, feeling the need of some sort of organization where their musical talent could find expression, met and formed the nucleus of the Ladies' Musical Club, which has grown from the original membership of twenty-one active members to be the controlling musical factor of the Northwest, with an active membership of 160 women and an associate list of from 400 to 600 members. The membership includes active, student, associate and chorus, with a string division in prospect. The chorus numbers sixty voices, and has been a feature of the local concert seasons. The first meeting was held at the home of Mrs. George W. Bacon, who was the first president. Mrs. Bacon was succeeded shortly after by Mrs. A. B. Stewart. Of especial interest is the fact that the women who piloted the club through the early struggles are still guiding the helm today.

At the beginning of each season a prospectus of detailed information is issued. During the entire twenty-five years, without any break, the club has had monthly concerts and semi-monthly study meetings. An opening and closing complimentary concert are regular features of the club's season. Local artists attaining distinction have almost without exception been introduced to the public through this medium.

Club Is Self Supporting

The Ladies' Musical Club is self supporting; has no paid officers or employees, and its affairs are administered entirely by women. There is no guarantee fund, no assessments, and no solicitation for either members or the sale of tickets. The club has a business record of absolute integrity, and a record of artistic enterprise second to no other organization of women in the country.

Sixteen years ago the artist recitals were included in the club's course and four artists were decided upon for each season if the results proved satisfactory. The results far exceeded expectations, and the artist recitals became permanent.

In the season of 1900-1901 Andrew Bogart, Mr. and Mrs. Henschel, Teresa Carreño and the Kneisel Quartet were brought here.

In 1901-1902 the late Lillian Nordica, then in the zenith of her fame, came to Seattle. It was a musical sensation. At that time the club's treasury was somewhat uncertain and undependable, but expenses were cleared and there remained something besides. During that season Charlotte Maconda, Fannie Bloomfield Zeisler and the Chicago Symphony Orchestra were dated to this city.

In 1902-1903 Ossip Gabrilowitsch came for the first time. The same season saw Zarilow de Lussan, Wenzel Kopta, the Spiering Quartet, William C. Carl and Mrs. Raymond Brown.

In 1903-1904 Seattle heard Augusta Cottlow, Lillian Blauvelt, Mme. Schumann-Heink and Wenzel Kopta; in 1904-1905, Josef Hofmann, David Bispham, Fritz Kreisler and Maude Ulmer Jones; in 1905-1906 the Emma Eames concert company, the Watkin Mills English Vocal Quartet, Jan Kubelik, Jean Gerardi; 1906-1907, Emilio de Gogorza,

Schumann-Heink again, Arthur Hartmann and Moritz Rosenthal.

The next few seasons were brilliant. In 1907 the New York Symphony Orchestra, with Walter Damrosch, appeared together with a mixed Seattle chorus. At the time Mr. Damrosch observed, quite emphatically, that the Ladies' Musical Club had the best chorus west of the Mississippi. In this season were George Hamlin, Teresa Carreño, Kreisler with Harold Bauer. The next year Emilio de Gogorza and Johanna Gadski were here, as well as Arthur Hartmann and Gabrilowitsch.

In 1909 Jeanne Jomelli, Marcella Sembrich, Mme. Schumann-Heink, Antonia Dolores and Walter Damrosch with the New York Symphony; 1910-1911, Antonio Scotti with Mme. de Pasquali, Tetrazzini, Alessandro Bonci, Ferruccio Busoni and Mischa Elman; 1911-1912, Eames and Gogorza, Kubelik, Vladimir de Pachmann, John McCormack and the Flonzaley Quartet; 1912-1913, Richard Martin with Rudolph Ganz, the Alice Nielsen Opera Concert Company, Leopold Godowsky and Eugen Ysaye; 1913-1914, Geraldine Farrar, Melba with Kubelik, Kreisler and the Flonzaley Quartet; 1914-1915, Olive Fremstad, McCormack, Alma Gluck with Efrem Zimbalist, Rudolph Ganz and the Barrere ensemble of wind instruments. This season the artists have included Gabrilowitsch, Destinn, Kreisler and Gadski.

Keen Interest in Anniversary

For many months anticipation among the members had been keen regarding the silver anniversary and its attendant celebration. Members of the club cut short Southern or Eastern trips to hurry home and take their places. The day marked the culmination of many hopes and plans.

The program was formally opened by the president, Mrs. B. A. Robb, who introduced Mrs. Ralph W. Emmons as toastmistress. Mrs. Emmons presided in a charming manner, having a delightful personal reminiscence for each speaker introduced.

Mrs. A. B. Stewart spoke feelingly of the early days of the club, likening those days to a picture whose crudities one sees when close, but which distance, shedding a silvery light, brings out all the glory and beauty in perspective. An interesting recollection was the part played by the Ladies' Musical Club at the Chicago World's Fair. Mrs. G. A. C. Rochester, attired in the same gown, sang the same songs which she rendered at the Columbian Exposition, as a representative of the State of Washington.

Mrs. M. A. Gottstein, the executive secretary who has managed successfully all the artist recitals, and who has the distinction of having served in office for twenty consecutive years, spoke on "What the Artist Recitals Have Accomplished." Her talk gave a clear idea of the importance of the work the club has done.

Many of the speakers expressed the hope that the Temple of Music, toward which the club is aspiring, will in time become a reality.

The color scheme of the luncheon was carried out in yellow and white, the club colors, and the "Silver" celebration was noticeable in all the accessories. All of the details of luncheon and program were arranged by Mrs. Mitchell Gilliam and Mrs. William Hickman Moore, who were profusely congratulated upon the splendid results of their untiring efforts. The participants in the musical program endeavored as far as was practicable to perform the same numbers as they played for admission to the organization—an effort having been made to duplicate the first year's program.

Anniversary Program

The program given at the anniversary celebration was as follows:

Introductory remarks by Mrs. Bamford A. Robb (1906), president.
Mrs. R. W. Emmons (charter member), toastmistress.
Mrs. A. B. Stewart (charter member)..... Then and Now
Beatrice Cheal Fiskin (charter member)..... Bygone Days
Rondino in G..... Stephen Heller
Mrs. Fiskin.

Mrs. Maurice McMicken (charter member)..... Reminiscences
I Bring You Heartsease..... Gena Branscombe

Mrs. J. W. Cline (charter member)
Mrs. White at the piano.

Mrs. Luis Sheafe Joslyn (charter member)

A Tribute to Our Club Mother

Nellie Beach (charter member)..... Finances in the Early Days
Barcarolle, F minor..... Rubinstein

Ethel Hanna Hoge (1891).

Toast

Mrs. William Hickman Moore (1894)..... Toast

Mrs. W. H. White (1891). Ladies' Musical Club at the World's Fair

Tours

Because of Thee..... Bishop

Old English Ballad (1814)..... Bishop

Spring Again..... Ellen Wright

Mrs. G. A. C. Rochester (charter member)

Edith Young (charter member)

Reminiscences of Three Active Meetings

Dance of the Delphines..... Debussy

Dance Negre..... Cyril Scott

Mae Potvin Baetz (charter member)

Mrs. W. D. Perkins (1893)..... Toast

Violin and piano—

Romance Orarew

Serenade Arensky

Mrs. F. R. van Tuyl (1896) and Mrs. Hoge.

Mrs. Charles E. Patterson (1891)..... Toast

Inter Nos..... Alexander MacFadyen

Spring's Singing..... Alexander MacFadyen

Mme. Hesse-Sprotte (1913).

Leone Landon at the piano.

Mrs. M. A. Gottstein (1895)

What the Artist Recitals Have Accomplished

Mrs. Mitchell Gilliam (charter member)..... In Remembrance

Retrospect Fiskin-Madden

"RETROSPECT."

Words by Beatrice Cheal Fiskin.

Music by Claude Madden.

Solo—

Down the long vista of years,
Flecked with both laughter and pain,
Sparkling with smiles and with tears
We gaze at this turn of the lane;
Thinking of those with emotion,
Who thro' the heat of the fray,
Raised a standard of love and devotion
And gave us this slogan today.

Chorus—

With Hope to aspire
And Faith to believe,
With Love to inspire,
We'll have strength to achieve.

Solo—

Here at the turn let us linger
One moment, for old sake's sake;
Then as Time's warning finger
Points out the path we must take,
We'll press on with hopes more glowing,
Renewed as with fires of youth:
Hearts filled to overflowing,
With loyalty, love and truth.

Chorus—

With Hope to aspire
And Faith to believe,
With Love to inspire,
We'll have strength to achieve.

Solo, Mrs. M. A. Gottstein.
Chorus, Ladies' Musical Club.

Officers for season 1915-1916: President—Mrs. B. A. Robb; vice-president, Mrs. W. D. Perkins; executive secretary—Mrs. M. A. Gottstein; recording secretary—Mrs. A. K. Fiskin; corresponding secretary—Mrs. Ivan Hyland; treasurer—Mrs. W. H. White; Mrs. Mitchell Gilliam, Mrs. W. H. Moore, Mrs. H. D. Hanford, Mrs. J. L. Snapp, Mrs. J. E. Hager, Mrs. A. E. Boardman.

List of Past Presidents

The following were past presidents up to the present year: Mrs. George W. Bacon, Mrs. Alexander B. Stewart, Mrs. Maurice McMicken, Mrs. George F. Meacham (served as chairman), Mrs. Frank R. VanTuyl, Mrs. C. E. Patterson, Mrs. H. C. Taylor, Lillian Miller (Mrs. Taylor served from January 1, 1901), Mrs. H. C. Taylor, president; Mrs. George H. King, vice-president (Mrs. King served in Mrs. Taylor's absence); Mrs. Ralph W. Emmons, Mrs. J. S. Judah, Mrs. M. A. Gottstein, Mrs. Horace Day Hanford, Mrs. William Hickman Moore, Mrs. Mitchell Gilliam, Mrs. Bamford A. Robb.

The Scholderers to Play for Private Club

The following program will be given by Harriet Scholderer, pianist, and Helen Scholderer, cellist, before a private club on May 1:

Cello and piano, Variations Symphonique..... Boëllmann
Piano—

Barcarolle, op. 60..... Chopin

Etude..... Chopin

Mazurka..... Chopin

Polonaise..... Chopin

Cello—

Serenade..... Popper

Chant au Soleil..... Rimsky-Korsakoff

Minuet..... Handel

Hungarian Rhapsodie..... Liszt-Popper

Piano—

Sonata, A major..... Scarlatti

Au Convent..... Borodin

Papillons..... Rosenthal

Valse Caprice (Man lebt nur einmal)..... Strauss-Tausig

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EIGHT HUNDRED TACOMA SCHOOL CHILDREN APPEAR IN SPLENDID SPECTACULAR PAGEANT

"The Contest of Nations" Produced for First Time in West and Scores Complete Success—Orchestra Composed of School Pupils—Entire Affair Directed and Staged by Prof. W. G. Alexander Ball, Supervisor of Music in Tacoma Schools

Eight hundred school children, tier above tier, garbed in picturesque costumes, against a colorful background created by the flags of all nations; a splendid chorus, folk dances of the countries represented and a forty piece orchestra of selected school musicians were features which made the "Contest of Nations," produced at the Tacoma Theatre, March 23, 24 and 25, the most notable school pageant ever given in the Northwest.

Under the able and brilliant direction of Prof. W. G. Alexander Ball, supervisor of music in the Tacoma schools, by whom the extravaganza was staged, the production,

gether with the costuming, charming scenes and varied brilliant effects.

The story presents the festival as the scene of a great world wide contest, at which an ancient dispute was to be settled as to which nation excelled in singing and folk dancing. The entrance of the competing groups was announced by heralds with trumpets, who proclaimed also the commands of the presiding genius, the Spirit of Fair Play, a character well portrayed by Inger Andrews. Her eight attendants, robed in white, with crowns of gleaming stars, were ranged behind her. In a box at the right of

historical types, is unanimously awarded the prize on completion of the scene enacted introducing the colors of Old Glory; Blue, the symbol of Faith; Red, the symbol of Valor; White, the symbol of Peace.

The schools represented were: Bryant, Lowell, Longfellow, Central, Whitman, Willard, McKinley, Washington, Franklin, Grant, Edison, Logan, and Stadium and Lincoln high schools. Each school had rehearsed separately, under conductors, as well as in joint rehearsals, with the final ensemble work entirely under the direction of the music supervisor, Prof. W. G. Alexander Ball.

T. C.

NASHVILLE COMPOSER'S "HOSEA" PROVES SUCCESS

Nashville, Tenn., April 18, 1916.

A notable event in the musical annals of Nashville was the presentation on April 13 of "Hosea," a cantata from the pen of F. Arthur Henkel, head of the organ department of "Ward-Belmont," and organist at Christ Church, in this city, the scene of the presentation. The words were by Dr. H. J. Mikell, rector of the church, and the cantata was sung by the vested choir and soloists.

A repetition is scheduled for Easter Sunday night. The soloists were: Mrs. L. L. Gamble, soprano; Mrs. Charles



TACOMA SCHOOL PAGEANT, "THE CONTEST OF NATIONS."

Eight hundred school children in picturesque costumes and an orchestra of forty selected school musicians, all under the direction of Prof. W. G. Alexander Ball, gave impressive performances at the Tacoma Theatre, March 23, 24 and 25. Prof. Ball is Supervisor of Music in the Tacoma public schools.

which was in itself a liberal education, presented climax after climax, as representatives of the nations of the world vied with each other in colorful and graceful exhibitions of native folk dances, while the chorus, massed row beyond row high above them, sang the native songs to the orchestral accompaniment from the pit below.

The operetta, the work of Clifford Page and the noted librettist, Frederick H. Martins, was first produced last year in Boston by the schools of the city at a great sylvan festival witnessed by 8,000 persons. At this initial performance the costuming and dialogues were lacking. As given in Tacoma, for the first time in the West, both costumes and dialogues were featured, the school board appropriating \$1,000 for the former. Picturesque counter marching, recitations and several added attractions were arranged and interpolated by Professor Ball, creating, to-

the stage was an array of noble Portias, the jury, presided over by their forewoman, Lady Utopia, the part being taken by Margaret Platt. The contestants as the curtain rose, filed on the stage below the brilliant tiers of non-contesting witnesses, to the music of the Liszt "Rakoczy" march played by the orchestra. Germany, Russia, France, Scotia, China, Italia, Ireland, Japan, Spain, Scandinavia, Denmark, Sweden, Norway, Argentina, Poland, Uruguay, India, and from America the Puritan, Quaker, Dixie, American Indian, country farmer, Arkansas traveler, Columbia, Statue of Liberty and Uncle Sam were represented. Columbia was Anita Wheeler; the Statue of Liberty, Cora Rose; Fritz Geiger was Uncle Sam. Fifty standard bearers carried the flags of every nation.

Miss Columbia finally in an elaborate delineation of the progress of her country, in which she is assisted by his-

H. Manthey, contralto; Joseph Zanone, tenor, and Douglas Wright, basso.

The cantata was sung from the manuscript, so recently has it been completed, and great success attended the première.

CHARLES C. WASHBURN.

Lima O'Brien Plays at Sing Sing

On Tuesday evening, April 18, Lima O'Brien played in Sing Sing Prison. The other participants were Seymour Bulkley, tenor; André Fourret and Jean Verd. Great enthusiasm prevailed throughout the entire concert.

Lehar, composer of "The Merry Widow," has written a symphonic poem called "Fever."

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McCormick Building, Chicago, Ill.

VERNON STILES, AMERICAN TENOR

(Continued from page 43.)

accomplished even more than improving his Wagnerian roles; with Richter and Kittel to coach him, the American singer studied the Lieder of Bach, Mozart, Schubert and Liszt, as well as the great choral works of these immortals.

Back in America for a Tour

When Mr. Stiles left Bayreuth he went to Dresden, where he was engaged to sing at the Royal Opera on a six years' contract; on account of the new disturbances caused by the war the contract was interrupted, and Mr. Stiles hurried back to his native country in time to sing the role of Parsifal with the Chicago Opera Company during the season of 1915-1916. Since the opera season closed he has toured with the New York Symphony Orchestra under Walter Damrosch, sang at one of the White House musicales in Washington, appeared at a concert of the Mozart Society of New York, and is engaged to sing the role of Siegfried at the open air performances in several cities during the summer of 1916 with the Metropolitan Opera Company. Mr. Stiles will sing with a number of the leading orchestras during the season of 1916-1917 and appear with many clubs and musical societies.

Every Inch a Man

As a man, Vernon Stiles is the antithesis of Hans von Bulow's dictum on tenors. To give him credit for his physique—he stands a full six feet and one inch. Rare indeed that a passion for art and ardent love of outdoor life are united in the same man. Stiles is a daring rider; when he mounts his horse he recalls one of the colossal figures of history.

Julia Hostater

Mezzo-Soprano**RECITALIST**

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PHILHARMONIC BRIGHTENS LIVERPOOL**Despite War Inconveniences Programs of Interest Have Been Featured—Children's Festival**

22 Fern Grove,
Liverpool, March 31, 1916.]

Notwithstanding the inconveniences during war time and the government demands for men, the Philharmonic Society has been able to present the subscribers with a series of concerts of quite uncommon interest and value. The system of guest conductors was again followed and the results have more than justified the experiment. At the concluding concert on March 21, Sir Henry J. Wood presided for the second time this year and brought matters to a successful conclusion with a list of items, including the names of Wagner, Borodin, Rimsky-Korsakov, Georges Enesco and the English composer, Dr. Ethel Smyth, whose virile force and technical address is effectively shown by the prelude to her opera, "The Wreckers" (which was successfully produced in London some little time since). Margherita d'Alvarez with universal acceptance submitted a air from Tschaikowsky's "Pique Dame," Saint-Saëns' hackneyed "Mon coeur s'ouvre" and the "Habanera" from "Carmen," the choir being exercised in a selection from Elgar's "Coronation Ode."

It is too soon to comment on the prospective plans for next season, but there is no reason to doubt that the judgment that has hitherto actuated the committee will prevail in the future and that next season will be no less brilliant than the last. Mention must also be made of the unfailing courtesy and assistance extended to my press colleagues and myself by the secretary, W. J. Riley, and the official staff of the society.

Children's Festival

It was very awkward that the same evening, March 29, happened to be fixed for the local Children's Choir Festival in St. George's Hall and the Clara Butt concert at the Philharmonic Hall. The juvenile function, however, commenced at 6 p. m. which allowed the scribes to leave in time to chronicle the second event. The movement to combine sections of the city school children in one large choir has only been in existence some three years, but, thanks to the steady enthusiasm, practical ability and business methods of William Scott and his loyal colleagues, the work of selection and rehearsal has been thoroughly systematized and the result of the conjoined efforts of the teaching staffs of the various centers and energetic supervision of the executive was a pronounced success from first to last. Conductor Scott is a sympathetic musician with more than a passing knowledge of voice training and elocutionary finish and what more he possesses the

faculty of imparting his ideas, so that the 800 young voices became, as it were, an elastic and responsive medium which blended the words and music with remarkable unanimity and purity of tone. These attributes were noted to special advantage in the course of Colin Taylor's unison song, "Sparrows in a Tree"; Battison Haynes' "There Were Four Lilies"; West's arrangement of Brahms' "Wiegenlied"; Hubert Parry's "Land to the Leeward, Ho," and H. F. Ellingford's three-part song suggested by Wordsworth's "Daffodils," which latter was very cordially received. Mr. Ellingford, who is the city organist, improved greatly on his treatment of the accompaniments, which last year was frequently "out of drawing." He was also responsible for two solos—Bach's D minor toccata and fugue and two movements from Mendelssohn's first sonata. Variety was also afforded by the singing of Myrtle Jones, and the violin and piano selections of Kathleen Daly and Joseph Greene, though these might all have been dispensed with, not on account of the artists, but in view of the inordinate and unbroken length of the program. The affair, however, was a great success and all concerned are to be congratulated thereon. In fact (to quote the foreword of the program), it was not merely a concert, but a public demonstration of a method of deepening musical appreciation among the young and of forming a future musical public, and the possibilities of development among the next generation should be a real incentive to all interested in education.

W. J. BOWDEN.

Mariska Aldrich Delights Metropolitan Music Lovers

Mariska Aldrich, mezzo-soprano, gave a song recital at the Princess Theatre, New York, recently, presenting a program of German, French, Russian and English songs in a manner that called forth the enthusiastic praise of a large and distinguished audience.

Of her singing various New York dailies spoke as follows:

Miss Aldrich sang with taste and feeling. In the lighter numbers her buoyancy and spontaneity made her performance especially appealing. She showed the results of careful training and earnest application to her art. Her phrasing was good, and her diction clear. In her manner there was an unusual charm. Enrico Caruso sat in a box near the stage, and, like everybody else in the large audience, applauded vigorously.—New York Tribune.

Mme. Aldrich, mezzo-soprano of the Metropolitan Opera Company, gave a recital last night at the Princess Theatre. She opened with a group of German songs of Schubert and Hugo Wolf, but was heard to better advantage in lighter songs, such as Godard's "Les Elfes" and "Hon Jour, Suzanne," by Pessard. Better still were some folksongs. . . .

Mme. Aldrich displayed many interesting qualities in her singing, but her voice was not as expressive as might have been expected. It was for the most part well used. She presents her songs with a dramatic charm, and she pleased a great many of her hearers, among whom was Enrico Caruso.—New York Herald.

Mariska Aldrich gave a song recital last night in the Princess Theatre before an exceedingly friendly and sympathetic gathering of music lovers.

In stature Mme. Aldrich is a veritable Clara Butt. . . . She calls herself a mezzo-soprano, and the name seems well chosen, though unusual. There is much power and beauty in her middle register and her studies abroad have added several effective notes to her compass, besides enlarging noticeably her range of dramatic expression.

There can be no question that Mme. Aldrich is a more interesting singer than she used to be. Her diction is true, in clearness of enunciation. . . .

Mme. Aldrich has learned much in Germany about "Vortrag," and last night used her new interpretative accomplishments to advantage.—New York Press.

Mariska Aldrich, a singer who in the past has appeared here in opera at the Manhattan and Metropolitan opera houses and the New Theatre and also in concert, reappeared after an absence of several years in a song recital at the Princess Theatre last evening. Mrs. Aldrich's performance seemed to delight a friendly audience.—New York Globe.

Marietta Aldrich, who is pleasantly remembered as a singer in the Manhattan Opera Company, gave a recital at the Princess Theatre last evening. She proved conclusively that the quality of her voice is quite as good as in the past, although its range seems to be somewhat lower.

As an interpreter of German Lieder and French songs of the lighter type, Mme. Aldrich was thoroughly successful, her personal charm and frank sincerity proving valuable aids to her musicianship.

At the close of her program she presented a group of Hungarian folksongs, for which Maurice Eisner, himself a Hungarian, improvised the accompaniments. In one of these the melody of a Brahms Hungarian dance turned up unexpectedly, and, being recognized, had to be repeated.—New York Evening Mail.

Mariska Aldrich, mezzo-soprano, who was formerly a member of the Metropolitan Opera Company, but who has in recent seasons been in Europe, gave a recital last evening in the Princess Theatre. . . .

Her stage presence is a good one and wholly in her favor as a concert singer. Furthermore, she sang with desirable ease and poise of manner. . . .—New York Sun.

Beulah Beach Resting at Lakewood

Beulah Beach, the Brooklyn soprano, was taken suddenly ill recently, and is now recuperating at Lakewood, N. J. It is hoped the dry air there will restore her health and enable her to fill several engagements for recitals during next month.



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PROGRAMS OF 1915-16 SEASON

[Below are presented a number of programs which have actually been performed by artists during the season 1915-1916, each followed by a short critical notice. This is done solely for the benefit of artists who may be preparing programs for future use. As the criticism is absolutely impersonal, the names of the artists who gave the programs are purposely omitted. This department will be continued from week to week.—Editor's note.]

Recital by a Baritone

Come Raggio di Sol.....	Antonio Caldara
Danza Fanciula	Francesco Durante
Adelaide	Beethoven
Tyrannic Love, from oratorio Susanna.....	Handel
Sohnsucht	Richard Strauss
Traum Durch die Dämmerung.....	Richard Strauss
Verrath	Brahms
Wasserlilie	Grieg
Christ Is Risen (first time).....	Rachmaninoff
Blasted Flower (first time).....	Gretchaninoff
Through the Steppes (first time).....	Gretchaninoff
Duma	Polish folksong
Masura (dance song).....	Polish folksong
Volka Boat Song (by request).....	Russian folksong
Kalinka (dance song) (by request).....	Russian folksong
Aria from opera Prince Igor (first time).....	Borodin
Arioso, On the Plains of the Tigris, from Judith.....	George Chadwick
Silent Noon (first time).....	Frederic S. Converse
Once at the Angelus (first time).....	Arthur Foote
Ould Dr. Ma'Ginn.....	Herman Lohr
Moonlight	Edward Elgar
The Fiddler of Dooney.....	Mark Andrews

What does "first time" mean? First time when and where? And who made the requests? It is of no interest to the public to learn that an unnamed friend of the singer requested certain songs. This program is acceptable enough, but the comments in brackets had better be omitted. One might reasonably ask: (a) Is this the first time the singer sings this song? (b) Is it the first time it is sung in New York? (c) Is it the first setting by

Rachmaninoff? (d) Is it the first time Christ has risen? This is not an attempt to be funny or sacrilegious, but to show how meaningless the comments are.

Violin Recital

Ciaccona	Vitali
Concerto in A minor.....	Spoerh
Romanza in F.....	Beethoven
Sicilienne et Rigaudon.....	Francoeur-Kreisler
Larghetto	Weber-Kreisler
Praeludium	Bach-Kreisler
Humoresque	Stoessel
Reverie	Stoessel
Minuet Crinoline	Stoessel
Serenade	Stoessel
Gypsy Airs	Sarasate

This program has too much old music on it. The Spohr concerto is enough without the Vitali, Francoeur, Beethoven numbers. If these three pieces are kept, then a more modern concerto might have been more effective.

And was the violinist wise in playing so many of his own works to the exclusion of everything modern except Sarasate's "Gypsy Airs"? In other words: Is this program likely to induce the public to wish for another recital of the same nature?

Piano Recital

Italian Concerto	Bach
Kreisleriana	Schumann
Sonata in B flat, op. 106.....	Beethoven
Impromptu in F sharp.....	Chopin
Polonaise in E flat minor.....	Chopin
Nocturne in E major.....	Chopin
Prelude in F sharp minor.....	Chopin
Mephisto Waltz	Listz

Can this program be improved? Schumann, of course, is more modern than Beethoven, but the sonata is broader and heavier than the "Kreisleriana" and can well follow the more modern Schumann work. It would be hard to pick flaws in this fine list.

remarkably mellow and clear voice, with the freshness of youth in it and recalls the illusive and sweet charm of the meadow lark's spontaneous burst of song.—Portland (Ore.) Spectator.

Sulli Operatic Performances

A performance of "Cavalleria Rusticana" and "Pagliacci" was given by the International Grand Opera Company, Inc., at Liberty Theatre, Brooklyn, N. Y., April 17.

In "Cavalleria Rusticana" two of Giorgio M. Sulli's pupils made their debut. They were Gladys Morrison, of Dallas, Texas, who revealed in the role of Santuzza a good dramatic soprano voice and histrionic ability surprising in a beginner; and Florence Swaim, who sang the role of Lola. Miss Swaim is the possessor of a strong contralto voice. The other singers who completed the cast were tenor Amadi, who sang Turiddu with great feeling and was particularly impressive in the serenade and in the farewell to his mother, impersonated by Claire Spencer, who possesses a fine mezzo-soprano voice, and who acted the part with dignity; Alfio was Silvio Paglia, possessor of a robust baritone voice, who sang with spirit.

In "Pagliacci" appeared four of Maestro Sulli's pupils, two of them, Miss Bocard and Joseph J. Dawes, having previously appeared in three performances of "Traviata," proving their artistic worth. William H. Gleim, who sang Canio, revealed a dramatic tenor voice of pleasing quality. In the small part of Arlecchino, Raphael Odiero showed an agreeable tenor and was warmly applauded after the serenade. Joseph J. Dawes sang the prologue in an impressive manner, and was received with enthusiastic applause.

Erminia Boccard sang and acted the part of Nedda in such a way that intensified the impression she created when she sang Traviata. Her beautiful voice and histrionic ability pleased the enthusiastic audience. In the bird song she revealed the great flexibility of her voice and the patient training of her teacher, and was equally pleasing in the duet with Silvio.

Franklin Converse, the only one of the cast not a pupil of Sulli, displayed a fine baritone voice well suited to the part of Silvio, and he sang the duet with Nedda, using a mezzo-voce and delicate feelings that created an excellent impression. The chorus of thirty, all professional, was one of the successes of the performance, being received with applause after each number, and the orchestra of forty-two did excellent work under the direction of Maestro Sulli, who has revealed in these performances that he is the possessor of the qualities necessary for a conductor for grand opera.

Now that the Sulli Grand Opera Company has been absorbed by the International Grand Opera Company, Inc.,

which will begin its regular operatic season next fall, Maestro Sulli, who is the artistic director of the company, is planning to give some performances after Easter, presenting some well known singers in some of their best roles.

Richard Knotts Completes Successful Tour

Richard Knotts, the well known baritone of Pittsburgh, Pa., recently returned from a most successful concert tour of the Middle West, where he was greeted by enthusiastic audiences. Although his programs are given without the assistance of other artists to lend variety to the musical offerings, it is nothing unusual for his audiences to demand encores after his final numbers. The consensus of opinion, as voiced in the press opinions accorded Mr. Knotts at the various points in his tour, may be judged from the appended reviews:

Richard Knotts, bass-baritone, of Pittsburgh, fascinated a large audience last evening in the Annex Auditorium, where he gave an excellent program of songs. Each number was enthusiastically received and the singer was encored at each appearance. One of the gems of the evening was Nevin's "Rosary," which he gave, by request, as an encore, and so beautifully was it sung that Mr. Knotts was forced to respond with still another encore. The singer has a strong, resonant voice, rich in quality and one of the delightful features was his perfect enunciation, which singers so often lack. All his numbers were artistically given and much credit is due the ladies of the committee in securing the services of such an artist.—Daily Times, Davenport, Ia.

Richard Knotts, bass-baritone, of Pittsburgh, appeared in a recital last evening in the First Methodist Church. Mr. Knotts has a beautiful voice and uses it to great advantage, his enunciation is perfect and this coupled with sympathy and purity of voice adds to his concert worth. His voice is soft and low, just faintly heard, then full and rich in tone quality which filled his audience with great delight. He has an intelligent dramatic ability, friendly disposition and a magnetic personality. His program was sung in the spirit or sincerity which has endeared him to all. Following each group of songs a continued applause was given.

This concert was a decided success, as a large and appreciative audience of music lovers warmly greeted the artist. Mr. Knotts will find a full house if he ever returns to our city in the future.—Rock Island Daily Union.

Other important engagements for Mr. Knotts included an appearance at the Fine Arts Theatre, Chicago, Ill., on April 9, when he was heard in joint recital with Ethel Holtzclaw Gawler, soprano, of Washington, D. C., and on Friday evening, April 14, when he gave a recital program at the Ohio Northern University at Ada, Ohio.

New Head for Westminster College

Westminster College is to have a new president in Rev. W. Charles Wallace, who formally accepted that position at the alumni banquet held recently in Pittsburgh. Dr. Wallace is a graduate of Geneva, class of 1899, and of the Pittsburgh Theological Seminary; both his father and mother, however, are Westminster alumni. Since 1912 Dr. Wallace has been pastor of the First U. P. Church of Braddock, Pa. The announcement of his acceptance of the post was received with enthusiasm. Although he will not assume the duties of his new position until next September, it is expected that he will pay frequent visits there in the interim in order to become thoroughly acquainted with the situation.

Westminster College is of interest to music lovers by reason of its excellently equipped music department, which is under the direction of that indefatigable worker, William Wilson Campbell.

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Rudolph Reuter's Successful Chicago Appearance with Eastern Quartet

Last month, Rudolph Reuter, well known pianist of Chicago, assisted the Kneisel Quartet at its concert in Chicago, at which time his playing evoked the following glowing tributes from the press:

The Schumann quintet again gave evidence of the pianistic and ensemble expertise of the assisting artist, Rudolph Reuter.—Chicago Tribune.

Attractive was the performance of the quintet by Schumann. Herin Mr. Reuter particularly distinguished himself. Mr. Reuter's

playing was a model of restraint. It was beautiful as pianism, but it was also beautiful as music.—Chicago Herald.

The Schumann quintet was given an authoritative interpretation. Reuter has an inexorable rhythm which gives his playing the ease of the definite, and the hearer the ease of confidence.—Chicago Examiner.

The Schumann quintet, for which the quartet sought the collaboration of Rudolph Reuter, was a mine of artistic pleasure.—Chicago American.

There was a very fine performance of the Schumann quintet at the Illinois Theatre by the Kneisel Quartet, assisted by Rudolph Reuter. The second and third movements were particularly brilliant, and Mr. Reuter entered right into the spirit of the ensemble with fine sense of tonal balance.—Chicago Post.

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SEASON OF 1916-17

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where there is singing, the intelligent presentation, all must come through thorough and conscientious rehearsal. It is not only unfair to the composer, whether local or not, but it is an imposition on the long-suffering public and discredits the performers, and when they are professionals it is bound to injure them in their work. This matter has reached a point where, to paraphrase, "Insufficient rehearsal and frank criticism are about due to blossom on the same stem."

Sousa Is Typically American

"To our mind," says The Etude, "the most distinctively American music thus far is that of the Sousa march. Stephen Foster's lovely melodies, remarkable in their originality, bear a relationship to the best folksongs of Ireland, England and Scotland. Americans are proud to claim them, but are they, apart from their homely verses, distinctively American? Mr. Sousa has not essayed to write in the larger forms, as have MacDowell, Mrs. Beach, Chadwick, Parker, Hadley, Gilchrist, Huss, and others; he has not produced the delicate rose petal music of that delightful tone poet, Ethelbert Nevin; he has not written such songs as have come from Rogers, Foote, Shelley, Cadman, Burleigh, Johns; he has not written the interesting piano music of Mason, Kroeger, Edgar Stillman-Kelley. While he has successfully entered the field of comic opera with Herbert and De Koven, it is in the Sousa march that we find the most distinctive evidences of characteristic American music."

"Wherever he and his band have gone (and they have gone around the world twice), he has brought honor to American music. There is something in his marches which seems to jump up, wave the Stars and Stripes, and say, 'Here I am. I'm an American, and I'm proud of it.'

"This must not be taken to mean that the music of such eminent Americans as MacDowell, Mrs. Beach, or Nevin is not original, but the observer will certainly see that it is more allied to the great universal music of the world than to a distinctively American type, for Nevin is akin to Chopin, Godard, and Raff, Mrs. Beach to Brahms, and the immortal work of MacDowell to Beethoven, Mendelssohn, Liszt and Grieg. John Philip Sousa alone in his music has struck the distinctive American note of our great public, just as Johann Strauss, Jr., expressed the spirit of Vienna more distinctively than Haydn, Mozart, Beethoven, Schubert, Brahms, or any of the lofty Viennese masters."

Lucy Gates Delights Philadelphia Music Lovers

An indication of the success which Lucy Gates, the soprano, scored as soloist with the Philadelphia Orchestra is shown in the appended reviews from two newspapers of the Quaker City:

The soloist revealed herself as an artist of capabilities little, if at all, beneath those of the great accepted concert sopranos of the day. She succeeded, for one thing, in making the absurd "Bell Song" from Leo Delibes' "Lakme," a thing of beauty, and rather through tone control than flexibility and pitch—something only too often attempted and too rarely achieved.—Philadelphia Inquirer.

Lucy Gates proved to be a delightful surprise, a coloratura soprano of the first rank with a voice of that clear, true and bell like quality which so admirably fits into the execution of the florid music of coloratura roles.

Her rendition of the difficult "Bell Song," from Delibes' "Lakme," was extraordinarily well done and the enthusiastic applause which she received was entirely her due. The purity and the clearness of her high soprano, with tones which ripple with the accuracy and precision of an instrument, the uncommon roundness and warmth of her tones for a voice of that character and the technical command she exhibited of all the "stunts" of the virtuoso of florid musical ornamentation, entitle her to highest consideration. Her voice is not small, as is the case with some of those in her branch of the art, neither did she exhibit the slightest difficulty in attacking the treacherous problems of this number. The beauty, almost ethereal, of her pianissimo diminuendos on trills or cadenzas, was exquisite. She did not do so well with the "Caro nome" which, however, she sang far better than the average. The high G which she touched and held for a moment was a feat well performed. It is a pity we do not hear her in opera, now that the war has sent her back to her own country.—Philadelphia Star.

Miss Riegelman Pleases Big Audience

Singers from all parts of Europe have held the American stage for years, but Mabel Riegelman, an American girl favoring American opera, showed in her wonderful song recital at the Broadway Theatre last night that foreign prestige is not essential. Miss Riegelman delighted the audience that filled the theatre to enjoy the singing.

For hours she held her audience as if spellbound and at the conclusion of each and every number the applause was emphatic. The works of Brahms, Tosti, Puccini, Verdi, Charpentier, Bauer, Bizet, Cadman and many other artists were rendered with telling effect.

The masterfulness of the recital was complete. The songs were superb with the accompaniments in taste.—Butte (Mont.) Miner, April 7, 1916.

Bournemouth, England, is having many orchestral concerts and recitals.

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Teca Vigna, Distinguished Vocal Instructor, and Her Pupils

Cincinnati, April 15, 1916.

Teca Vigna, one of the best known vocal teachers in Cincinnati and closely associated with the growth of music and voice culture in America, is a remarkable personality. Her interpretations are traditional and her singing method is the old and superior Italian School. Added to this are years of experience and the rare art of knowing how to impart her knowledge. Many of her pupils have become famous on the concert and operatic stage and others occupy leading church positions.

The result of Mme. Vigna's great art in teaching was demonstrated at a pupils' recital last Friday evening at Assembly Hall, Odd Fellows' Temple. The unusually attractive program opened with a duet for soprano and tenor, Rossini's, "Mira la bianca Luna," sung by Anna May Donders and J. H. Strub. It was a fine illustration of ensemble shading, the voices blending beautifully. Later on Miss Donders sang the aria from Verdi's "Traviata," "Ah, fors' e lui," splendidly. She has a fresh young voice of much flexibility and gives evidence of very careful training. Mr. Strub, too, appeared later on the program in the recitative and aria, "Bella del suo sorriso" from Braga's "Reginella." His voice is the real tenor quality, well placed and pleasing.

Another pupil who sang with ease and beautiful expression is Helen Remley. She gave a very good interpretation of the popular aria from "Madame Butterfly," "Un bel di," and sang the "Jewel Song" from "Faust" artistically.

Charlotte Metzner sang "My Heart at Thy Sweet Voice" from "Samson and Delilah" very creditably.

Especially interesting was the singing of J. A. Duchemin, baritone, who gave a splendid interpretation of "Vision Fair" from Massenet's "Herodiade." His voice is big, resonant and pleasing and under good control. Earlier on the program he sang a group of modern songs, including Bruno Huhn's "Invictus" and Cadman's "I Hear a Thrush at Eve"; another aria from Massenet's "Herodiade," "He Is Kind, He Is Good," was sung with very good expression by Ella Ruggles.

One more pupil deserves credit for the fine work she has done, and that is Katherine Brown, contralto. She has a fine voice of wide range and power. Her singing of Saint-Saëns aria, "Oh, Love, Thy Help," from "Samson and Delilah," was admirable. Her second number, "Ah! quel G'orno," from Rossi's "Semiramide," demanded a great skill of the singer and Miss Brown met these demands, singing the florid passages with much smoothness and facility and fine control of breath.

Cincinnati is indeed fortunate in the possession of such a teacher as Mme. Vigna.

A Troy Music Club Program

In the organ room of the Emma Willard Conservatory, Troy, N. Y., the second meeting of the Music Study Club was held on Friday afternoon, April 14. Wintfred Podmore, president, was in charge and the following program was presented: Piano, "Pastorale," "Capriccio" (Scarlatti), Ruth Hardy; piano duo, andante (from the "Surprise" symphony) (Haydn); Gretchen Bryan, Annie Hagan Buell; vocal, "Die Seejungen" (Haydn); Jean Lyman Cooper; piano, "Fantasie" in D minor (Mozart); Mary Brust; vocal, "Voi che sapete," "Marriage of Figaro" (Mozart); Jean Lyman Cooper; piano duo, symphony, in G minor, andante (Mozart); Harriet Link, Mrs. Louis T. Krause; violin, "Mazurka de Concert" (Musin); Cecilia T. Holden; piano, "La Cathédrale engloutie," "Minstrels" (Debussy); Helen H. Capel. Accompanists were Clara Stearns and Margaret Holton.

A Galveston Promise

Hotel Galvez,
Galveston, Tex., March 24, 1916.

To the Editor of the Musical Courier:

It was my good fortune to notice in a recent issue of your paper, your reference to Galveston and Hotel Galvez and I wish to express my sincere appreciation for this little notice.

Articles of this kind are of a great deal more value to us than all of the advertising we might do and I assure you that we appreciate it very much. Should you come to Galveston again, we shall be pleased to have you come to Hotel Galvez and we assure you that you shall have the best the house affords.

Yours very truly,
P. L. SANDERS,
Acting Manager.

What America Needs

[From London Music, April, 1916.]

The musical drawbacks of the "Star Spangled Banner," both from the esthetic and practical standpoints, are per-

fectly apparent. The tune was originally set to an old English lyric entitled, "To Anacreon in Heaven," but at least it is distinctive, and perhaps on that account the best solution of the problem at this time. "If a genius comes along," remarks the MUSICAL COURIER, "to write for us something dignified, majestic, good musically and practical for singing by the average assembly of nondescript voices (like, for instance, the Russian hymn), there is nothing to prevent our shifting legally and officially." But, we ask, why should an American national anthem be dignified? The land of "Yankee Doodle" and of ragtime should have an anthem at least written in tempo allegro, in keeping with the American hustle.

TORONTO NEWS NOTES

Toronto, April 15, 1916.

Viggo Kihl's playing is notable for much beauty of tone. Even his most dramatic effects are characterized by repose and are not marred by harshness. He does not spare himself in the selection of numbers for his programs, as his various concerts at the Toronto Conservatory of Music, including that of February 24 in the present season, prove. In teaching he endeavors to demonstrate those features and methods which are making his piano playing famous. Among compositions which he has performed in public in Toronto with distinction this year are: Variations and fugue on a theme of Handel, op. 24, Brahms; "Musette en Rondeau," Rameau; gigue in G major, Mozart; toccata, op. 7, Schumann; sonata in B flat minor, op. 35, Chopin; "Gondoliera," from "Venezia e Napoli," Liszt; etude in G major, op. 70, No. 3, Moscheles; "Polonaise" in A flat major, op. 53, Chopin.

Arthur George's Success

Arthur George, the young Canadian baritone, has been meeting with much success this season. His beautiful voice and noble interpretations won praise on March 5 in Chicago, where he appeared with the Paulist Choristers, under the direction of Father William J. Finn, at the Auditorium. Since then he has sung and received great applause at Tweed, Canada. His Toronto appearances have included his own recital and his delightful studio musicales; an appearance on an important program at the Hippodrome; at Professor Carboni's recital; at a musicale at Sir Donald Mann's; and at the Heliconian Club's reception in honor of Mme. Edvina, who complimented the baritone on his voice and achievements, the day following her own artistic concert at Massey Music Hall. Mr. George is a brother of Margaret George, the Canadian soprano, and of Thomas H. George, pianist.

Musical at Sir Donald Mann's Residence

A delightful musicale and "tea" were given on the afternoon of March 7 by Lady Mann at her residence, St. George street, this city. The event was under the auspices of the Sir George Kirkpatrick Chapter of the Daughters of the Empire, the able officers of which are: Honorable regent, Lady Kirkpatrick; honorable vice-regent, Miss Whitney; regent, Miss Brodigan; first vice-regent, Mrs. W. S. Morden; second vice-regent, Mrs. Charles Sheard; treasurer, Miss Jackson; secretary, Miss Jones; assistant secretary, Mrs. Plaxton; echoes secretary, Miss Lodd, and standard bearer, Miss Hearst.

The generous collection was in aid of the War Auxiliary Fund.

Oswald Roberts at the Strand

On April 4 the writer attended the afternoon performance at one of the leading and largest moving picture theatres here, the Strand, on Yonge street. At the conclusion of one of the plays, "Cello Solo, Oswald Roberts," was flashed on the screen. Supported by an effective organ accompaniment, Mr. Roberts contributed a simple and appealing selection with the beauty and purity of tone which already, on the previous Saturday, had been observed in his evenly balanced parts of orchestral numbers. His poetic and sincere interpretation of the haunting melody is among the rarest gems which have been heard here anywhere this season, although he kept his place modestly and looked for no applause. The management of this theatre is to be praised and encouraged in every possible way for giving people at home, or passing on the busy street, a chance to enter this haven and hear true music such as this. If the Strand Theatre Orchestra continues as it is doing it will help to raise the standard of theatre music, a reform which is greatly needed in many places in Canada. Musicians and lovers of music could help in this important matter by making it clear that they attend such places of entertainment or enlightenment with a view to hearing the best compositions, suitably selected and adequately interpreted, as well as to see good moving pictures. And if musical numbers, as well as plays, were properly censored, there would be a greater demand for soloists of the sterling Oswald Roberts type.

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